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## LITERATURE.

*The History of the English Constitution.* By Dr. Rudolph Gneist. Translated by Philip A. Ashworth. In 2 vols. (Clowes.)

SOMETHING like a national reproach is removed by this tardy recognition of the great services which Dr. Gneist has rendered to the history of English institutions. Nearly forty years have passed since he began the study of our system of government; his books on various parts of the subject have grown into a small library; but, so far as I know, this is the first attempt to make any of them known to English readers. Even his *Self-Government* has been neglected, though strange to say there exists a French, or rather Belgian, translation of the earlier edition; and yet it is not only the best history of local government in England, but it stands practically alone. We are richer in constitutional histories. But Mr. Ashworth was right in thinking that the field is not full. Even if the laborious student piece together Stubbs, Freeman, Hallam, and Erskine May, he will still welcome a writer who tells the story as a whole. Such a continuous account has, indeed, been given by the late Prof. Taswell Langmead; but, good as his book was, it left room for the more detailed history which has now been translated.

Dr. Gneist's work is valuable in other respects. It has a special interest in being the work of a foreigner, who looks at the subject from the outside, and who throws upon it the fresh light of his comparative knowledge. It is, moreover, in a sense the sum of a series of works, written with a practical purpose—namely, to use the experience of England in dealing with the constitutional questions of Germany. In its present form it is historical; but the purpose which Dr. Gneist had in view in studying the subject has saved him from the dangers of barren antiquarianism. Lastly, it takes a broader view than is common of the field which a history of the constitution should cover.

"A constitutional history," he says, "must portray the reciprocal action continually going on between State and society, Church and State, constitution and administration, state-life and popular life, political and private economy, between the greatest and smallest interests."

His reader is never in danger of summing up the English constitution in the trinity of king, lords, and commons. It is "the living body of the State in its origin, its life, and its progress" which he describes; and he finds its features in the history of the parish not less than in the history of the court, in the land-laws not less than in the powers of

parliament. He acts on the belief that no history of the growth of the English state is satisfactory which ignores the various stages in the growth of local government. It is, indeed, the system of local taxation and self-government which, as he repeatedly insists, was the primary basis of the English parliament. He sees a new theory growing up, and the fact draws from him some strong opinions, tinged with a conservative gloom. "From the beginning of parliament downwards," he says, "personal performances for the State have been the basis of a share in parliamentary government." This principle, which gave cohesion to English society and encouraged public spirit, has been shaken, if not almost swept aside, by the rapid reforms of this century. Dr. Gneist regards the change with grave apprehension. One by one the moderating forces are disappearing; and the time is near when England will have to solve the same problems and undergo the same conflicts as continental countries have already faced. His faith in the character of the English nation, however, makes him hopeful of the issue:

"The personal courage, the self-possession and political experience of the ruling class, and the good traditions of parliamentary practice, are a guarantee that this crisis also will at last be overcome without jeopardising the existence of the realm or the essential parts of the parliamentary constitution. To meet the coming storm, a certain fusion of the old parties seems to be immediately requisite, though the propertied classes, in defending their possessions, will certainly not at first display their best qualities. As, further, a regular formation in two parties cannot be kept up, a splitting up into 'fractions,' as in the parliaments of the Continent, will ensue, and the change of ministry will modify itself accordingly, so that the Crown will no longer be able to commit the helm of the State in simple alternation to the leader of the one or the other majority. And then a time may recur in which the *King in Council* may have to undertake the actual leadership."

It will be remembered that the same expectation of an increasing subdivision of parties and of the consequent dying out of party antagonisms is a prominent feature of Mr. Herbert Spencer's picture of the new political life that lies before us. If political action is to be thus transformed, Dr. Gneist's conclusion is clear—that we must look in some new direction for an instrument of government which shall be permanent, consistent, and strong. But he has exaggerated the coming dangers. During the last half century in many ways we have gained in cohesion, if we have lost in others. The unpaid magistracy, whom Dr. Gneist admires, may disappear; but in the marvellous growth of civic feeling since the passing of the Municipal Corporations Act of 1835 we can find cheering evidence of a new force, capable of giving stability to English society. In our early history municipal government may have been the weaker part of self-government; but the industrial revolution and the shifting of population have made it now the stronger part.

It is certainly worth consideration whether we should not accept Dr. Gneist's history as one of the regular text-books for the study of the constitution. At present young

students without previous training are left to struggle laboriously with the vast learning of Stubbs; and the results are not satisfactory. Out of the controversies and doubts gathering round our early history, they find it difficult to form clear and lasting ideas, and still more difficult to connect what they learn with the later, the more interesting, and the more useful periods of the subject. They would gain much by making a less ambitious beginning. They would find in Dr. Gneist's work the continuity which is needed to awaken interest, and a decision in opinion which to a specialist may sometimes seem rash, but which leaves in a student's mind very vivid impressions. They may afterwards have to correct a good many of these impressions. Travelling over so wide a field, Dr. Gneist could not himself have verified all his statements of fact, and he is occasionally led into error. For example, the first part of the note to p. 240 (vol. ii.), concerning interference by the crown with the judges, contains a most curious group of misleading statements. Yet, details apart, whoever studies the whole work with ordinary care will have acquired clear and sound ideas of the growth of government in England.

The task of translation must have been laborious and difficult; but, on the whole, it has been done exceedingly well. Occasionally the choice of words is not very happy. To render in English the title of one of the chapters—"Crescenz und Decrescenz der englischen Verfassung"—no doubt required some ingenuity; but the freest paraphrase would have been better than "Increase and Decrease of the English Constitution"; and the phrase "between . . . state life and popular life," quoted above, is not the equivalent of "zwischen Staats- und Communalleben." Still, open as it is here and there to criticism, Mr. Ashworth's version has the merit of being readable and (so far as I have tested it) of being accurate. The gravest fault to be found with him is that he has given so meagre an index to a work which required an exceptionally full one. In some respects, though not in all, it is a little better than Dr. Gneist's, but it is quite inadequate.

G. P. MACDONELL.

*The Journal Intime of Henri Frédéric Amiel.*

Translated, with an Introduction and Notes, by Mrs. Humphry Ward. In 2 vols. (Macmillan.)

AMIEL has impressed the literary world as a man who ought to have done much more than he did, and to have become much more widely known than he was. The literary world has, in consequence, done much more for Amiel than it ought, and talked about him a great deal more than he deserved, symmetrically balancing the evil of his indolence by the evil of its own over activity. I do not wish to be misapprehended. The notebooks of Amiel were well worth being published and read, at all events in great part; and all would have been well had Amiel been merely read and appreciated. But Amiel, besides being a valuable thinker and writer, was also a psychological case; and, having been seized upon as a psychological case, his importance, both in that respect and in every other, has been very much exaggerated. He

has been laid hold of as a type of the modern man; and everyone has had his say about him in that capacity, each individual writer of course having his own private views on the modern man, and taking this opportunity of airing them. He reminds one of those melodies, often very good in themselves, which the singers of former days composed merely in order to make variations upon them, which variations bear no resemblance whatever to the original tune. When, in a case like this, a great psychological artist—who can sing in the most suggestive and pathetic way, like M. Paul Bourget—gets hold of a theme such as is offered by Amiel's diaries, we have every reason to rejoice, since there results therefrom a very wonderful performance indeed, which we cannot fail to enjoy, although we may think that the variations might have existed without the air. But for one such psychological artist there are dozens of psychological amateurs; and Amiel has served as theme for altogether an appalling amount of what I must call psychological drawing-room performance and psychological schoolroom exercises. There attaches a superior sort of pleasure in supposing that any individual, in the world or in literature, is a very rare and significant case, particularly when the rarity and significance are of one's own pointing out. Amiel has fallen a victim (as well as the innumerable passive persons who have read and listened) to the desire for such pleasure; and I think the real value and charm of this man will be thoroughly appreciated only when people grow tired of thinking him as strange as his admirers, and, in a measure, he himself, tried to make out. Perhaps when we have learned to admit that this supposed Hamlet compounded with Pascal was more than anything else a man living in the provinces and a little behind the ideas of his time; when we have acknowledged that the obstacle to any very great work lay not in his habit of analysis, but in his justified sense of a certain intellectual mediocrity—when, in short, we shall have learned to see Amiel in a less interesting light, we shall fully enjoy in him the curious mixture of a very noble sort of mind with a very amiable sort of character; we shall value him, as we value certain of our most valued friends, not for what he might have done, but for what, with his capacity and incapacity, he was.

So much I feel bound to say on the subject of Amiel himself. With regard to Mrs. Humphry Ward's translation, it appears to me that it represents the culmination of the general wastefulness which Amiel has provoked. These two volumes are a waste in all ways—a waste of paper, ink, money, time, and a great deal of conscientious desire to translate what is sometimes incapable of being translated, often unworthy thereof, and in every case much better read in the original. Every person sufficiently educated to read Amiel can read him in French; and every person who can read him in French loses very much by reading him in English. Of the real qualities of Amiel, of the things which this man who achieved nothing did occasionally achieve, a very rare and individual way of using words is one of the most remarkable. Such qualities can scarcely ever be rendered in a translation; and least of all

so, when the charm, as M. Bourget remarks, depends in great measure upon the fact that the language is being treated in a rather illegitimate way. Amiel cannot be put into English, because he invented a curious French of his own. You might as well try and get the flavour of Whitman's Yankee polyglot jargon in an Italian translation. I quote an instance taken at random, which happens not to be particularly exotic or difficult of translation. Amiel writes:

"Promenade matinale. Il a plu cette nuit; gros nuages; la mer, veinée de fauve et de vert, a revêtu l'aspect sérieux du travail. Elle est à son affaire, sans menace mais sans mollesse. Elle fabrique ses nuages, charrie les sables, visite et baigne ses rives d'écume, soulève ses flots pour la marée, porte les vaisseaux et alimente la vie universelle. J'ai trouvé quelques part une nappe de sable fin, plissée par l'eau comme le palais rose de la bouche d'un petit chat, ailleurs semblable à un ciel pommelé."

Mrs. Humphry Ward translates:

"I have had a morning walk. It has been raining in the night. There are large clouds all round; the sea, veined with green and drab, has put on the serious air of labour. She is about her business, in no threatening, but at the same time in no lingering mood. She is making her clouds, heaping up her sands, visiting her shores and bathing them with foam, gathering up her floods for the tide, carrying the ships to their destinations, and feeding the universal life. I found in a hidden nook a sheet of fine sand which the water had furrowed and folded like the pink palate of a kitten's mouth, or like a dappled sky." [The dappled sky effect is *ailleurs*, "not in the same place": the two effects are quite different].

There is almost one-third more words in the translation than in the original French of this passage, and much of the charm is gone. Now, considering that Amiel is a delightful writer in French, and Mrs. Ward a clever writer in English, here is, besides the waste of unnecessary words, another instance, in the quite unnecessary union of Amiel and Mrs. Ward, of that general wastefulness of talk, time and thought, of which the whole Amiel-worship appears to me to be guilty.

VERNON LEE.

*The Palace and the Hospital; or, Chronicles of Greenwich.* By the Rev. A. G. L'Estrange. In 2 vols. (Hurst & Blackett.)

WE had the pleasure, not long ago, of directing attention to the first instalment of a history of Hampton Court, which seemed to us to be, both in design and execution, all that such a book should be. We regret that we cannot speak in terms of like approbation of Mr. L'Estrange's history of Greenwich Palace and Hospital. The question which his two volumes (the fruit of untiring but indiscriminating industry) suggests is not—What do they contain? but rather—What do they not contain? And the answer to the question is that, while we find in them a vast amount of historical facts or fictions readily accessible elsewhere, we fail to discover that connected and detailed history of the place, and especially of the hospital, which we were led to expect. There is no doubt some sort of connexion between, for instance, the Palaeologi and Greenwich, but it is not much more than may be said to exist between Lord

Palmerston and Greenwich. Manuel Palaeologus visited Henry IV. at his river-side palace—at least, it is very probable that he did so; and Palmerston ate more than one fish dinner at the river-side hotel—that, at any rate, is a matter of certainty. But there is no more reason why the former fact (if fact it be) should lead the author into a disquisition on the later Western Empire than there is for the latter fact introducing a survey of the ministerial policy of thirty years ago. The provoking part of the matter is that Greenwich is really rich in memories which well deserve to be kept alive, and Mr. L'Estrange takes a genuine interest in the place; though, through the unfortunate plan he has adopted, that interest may not be equally shared by his readers, while the special memories are likely to be lost beneath the mass of extraneous matter.

The Royal Palace of Greenwich dates from the commencement of the fifteenth century, and superseded in the sovereign's favour the neighbouring palace of Eltham. Duke Humphrey seems to have had a large hand in reconstructing it; but we cannot make much out of Mr. L'Estrange's statement:

"The original building seems from one engraving to have had long, narrow windows, of two or three lights, with trefoil heads similar to those in the Bodleian. But no part of the walls of this date are [*sic*] now existing."

We are surprised to hear of the existence of any engraving contemporary with this early building, as Wyngaerde's sketch, dated 1558, shows clearly that even in his time the original features had almost disappeared. In fact, the palace was always undergoing alterations; and Henry VII., who was born within its walls, was especially addicted to enlarging and improving the many royal residences, and this one among the number. Unquestionably Greenwich ranked among the most important palaces in Tudor times; but it was less in favour with the earlier Stuarts, and at the time of the Commonwealth had fallen "into a deplorable state of decay." From this it was rescued by Charles II.; but the restoration effected by him involved a very considerable amount of destruction. Large sums were expended by the king, who made the incomplete palace his occasional residence. Eventually, it became a portion of the hospital. The governor's house is now all that remains to indicate the character of the building upon which the taste of Sir John Denham and the less questionable skill of John Webbe were employed.

The origin of the hospital is well known. There may be some question whether Nell Gwyn had much to do with the assignment of Chelsea College to disabled soldiers; but there seems no reason to doubt that the appropriation of Greenwich Palace as an asylum for worn-out seamen was made by Queen Mary. The inscription on the frieze in the great hall certainly attributes the design to the queen; though it is odd that John Evelyn, who had so much to do with carrying it out, makes no mention of her name in connexion with it. Begun in 1696, the hospital buildings were not completed until the latter part of the following century; and thus what Wren had grandly conceived was in some degree marred by the additions of Vanbrugh, Ripley, and Stuart. The first



pensioners were admitted in 1705. In 1814 they had reached the maximum number of 2,710, and then gradually sunk, until in 1865 there were only about 1,400 of them within the walls. Now the old Greenwich pensioner with his wooden leg, his telescope, his tales, and his thirst belongs to the past; and the hospital has become the great naval school of the kingdom, and the nursery of a race of seamen inferior to none that has preceded it.

But the hospital is not the only object of interest in Greenwich. The park, especially when the horse-chestnut trees are in blossom, is not much inferior in beauty to Richmond. The Royal Observatory has an interest unique in kind, and there is enough of Wren's original building left to carry back the memory to the days of Flamsteed. Mr. L'Estrange gives some interesting particulars of the great astronomer, who was permitted to increase his slender salary by taking pupils, among whom were the Dukes of Marlborough and Hamilton, the Earls of Essex and Lichfield, and other noblemen. Halley, his successor, was a captain in the navy, and drew his pension as such. Though sixty-four years of age when made astronomer royal, he retained the office, with no loss to his own or to its reputation, for more than twenty years; and his name is still as well known as that of Bradley or of Maskelyne, who followed him.

Scattered through Mr. L'Estrange's volumes there is a great deal of useful and even of entertaining matter. The scandalous mismanagement of the hospital in the last century has some humorous features in it; and, though discursive, the author is not dull.

CHARLES J. ROBINSON.

*Malory's History of King Arthur and the Quest of the Holy Grail* (from the "Morte d'Arthur"). Edited, with a General Introduction to the "Camelot Classics," by Ernest Rhys. (Walter Scott.)

This edition of Malory's "most pleasant jumble or summary of the Arthurian legends," to use Mr. Furnivall's telling words, deserves, and will doubtless meet with, a cordial welcome. To speak of externals first—paper, print, and binding are excellent. If the remaining volumes of the series reach the same high standard in this respect, the publisher will have provided a library of English prose accessible to every purse, and yet worthy outwardly of its contents. One slight misprint in the present volume may be noted in anticipation of a second edition: p. 119, l. 15, if for "of."

Mr. Rhys has printed, broadly speaking, those portions of Malory's work relating to Arthur's youth, to Lancelot and his love for Guinevere, to the Grail Quest, to Modred's rebellion, and to the final woe. He has followed Caxton's text in the main faithfully, contenting himself with modernising the spelling, with occasional substitution of newer for archaic words and expressions, and with omission or alteration of phrases "which the squeamishness of the day might object to." He has provided an introduction explaining the general scope and aim of the Camelot Classics series, and dwelling upon the genesis and spirit of Malory's work. On this head Mr. Rhys has little to say that is

new. He can hardly be blamed, however, for following the current English text-books, instead of attempting an independent study of the Arthur cycle. In few departments of literary history is the temptation greater to accept the opinion of others. And yet, in view of the immense importance of the Arthurian romance in the history of European literature, it seems desirable to trace the main outlines of its growth more definitely than has hitherto been done.

If the origin and development of the Arthurian legends are so obscure, it is chiefly owing to the way in which they have come down to us. We have an immense body of romance literature pre-supposing earlier ballads, lays, and, perhaps, short prose tales. Not one fragment of these remain—unless, indeed, the Thornton "Sir Perceval" be taken as a secondary representative of the former class, the Arthurian "Mabinogion" of the latter. These ballads or tales related, in all probability, single episodes in a hero's life. In course of time those referring to the same hero were grouped together, forming a number of small cycles: a Gwalchmai (Gawain) cycle, a Peredur (Percival) cycle, a Tristram, a Lancelot, an Owain cycle, and so on. Towards the middle of the twelfth century these ballad or prose tale cycles came into the hands of North French *trouvères*, who worked them up into the romances, the names of which are so familiar to us. What may be called the first (the ballad) stratum of the Arthurian literature has disappeared; and of the second, the romance stratum, no portion has reached us in its original form. Nor is this all. If, for instance, we turn to the Grail cycle, we find that but two of all the works composing it can be ascribed even to a secondary stage of development: these are Crestien's "Conte del Graal" and Robert de Borron's "Joseph d'Arimathie." Crestien himself tells us that he had a forerunner, and a close scrutiny of Borron's poem enables us to affirm the same of him. These two works deal each with one of the two parts into which the Grail legend is divided, and thus in a measure complete each other. Crestien relates the Quest of the Grail, Borron its origin and early history. Unfortunately, both works are fragmentary, so that no complete version of the legend is obtainable from these oldest forms. We do not know Crestien's ideas respecting the nature and origin of the Grail, nor how Borron would have related the Quest. There exists, it is true, a prose Percival, found only in one fourteenth century MS., which has been claimed as the completion of Borron's work, but the claim is unfounded. With Crestien the case is different. We know of at least three continuations of his work, and it might be supposed that these would give the story as he had planned it. But one at least disagrees with him on an essential point; and, whereas Crestien goes back to a Peredur (Percival) cycle, another of the continuations is drawn mainly from a Gawain cycle. Difficulties of a similar nature present themselves in connexion with the other romances. While Crestien and Borron had been engaged upon the Grail cycle, Luces de Gast and Walter Map (if we may trust the testimony of Hélie de Borron, writing in the first quarter of the thirteenth century) were

writing the Tristan and the Lancelot. By the latter we must probably understand that earlier form of the romance which has been preserved to us, if it has been preserved at all, in the German version of Ulrich von Zatzikhoven. Of equal extent with these three cycles was a Gawain cycle (to be found chiefly in Gautier de Douzens, Crestien's first continuator, and in the lost French romance which formed the groundwork of Heinrich von der Turlin's *Die Krone*), which was closely connected with the oldest form of the Grail Quest. Besides these four greater romance cycles we have several smaller ones, such as those of which Owain and Gheraint were the heroes. And we have an Arthur-sage of a more historical aspect than that of any of his knights, and largely derived, through the *Bruts*, from Geoffrey.

Towards the end of the twelfth century a new Quest of the Grail, differing profoundly both in spirit and in the general conduct of the story from that of Crestien, yet obviously based in part upon his or upon an allied version, was tacked on to the Lancelot, in its turn revised to bring it into harmony with its new sequel. This new Quest substituted Galahad for the original hero Percival, whom, however, not daring entirely to banish, it relegated to the second place. As it followed the Lancelot, it was naturally ascribed to the same author, Map. Later still, another writer took Borron's poem as a ground-work, added largely to it by the introduction of episodes copied bodily from, or designed to bring it into harmony with, the pseudo-Map Quest, and thus produced the work known as the Grand St. Graal. In reality a second draft of Borron's poem, it came naturally enough to be ascribed to him by the copyists. It reads as the natural prologue to the pseudo-Map Quest; hence, in the MSS. it often immediately precedes it. The revised Lancelot, with the pseudo-Map Quest woven into it, seems to have been an especial favourite in England. Together with portions of the Tristram cycle and the Arthur-sage, it forms the staple of Malory's compilation, which thus dealt with but a small portion of the existing Arthurian romance, and with that in its latest shape and when it had been revised for harmonising purposes. An artificial air of unity is thus obtained, rendered more striking in the present volume by the elimination of all that belongs to the Tristram cycle.

Mr. Rhys's statements (Introduction, p. xxix.) may now be examined:

"The first advent of the story (of Arthur) in Britain was probably in the shape of a Welsh bardic epic . . . its first literary appearance in Geoffrey of Monmouth's romance history in Latin prose completed in 1147. These legends of Geoffrey's were translated into French verse, and, coloured and graced by the art of the Norman *trouvères*, found their way back again to form one of the great cycles of romance in vogue in the thirteenth century. [There is no proof of the existence of a Welsh bardic (Arthur) epic; barely one-fifth of the existing Arthurian romance is derived from Geoffrey. The cycle came into vogue some time before the end of the twelfth century.] It was then that Walter Map, too, invented and added, with the insight of the true genius, the story of the Quest of the Grail. Thus spiritualised, it again passed into France, and was further touched and adorned with French poetry, being told and retold with

all the imaginative feeling of which the French romancists of the day were capable."

It is very doubtful whether Map had anything to do with the Quest traditionally ascribed to him. It is certain that the author of that Quest did not invent a story belonging originally to other cycles of romance, and found elsewhere in an older and a purer form. By the *id* I have underlined, Mr. Rhys refers, I presume, to the Arthur story as found in Malory; if so, that story underwent very little change after the pseudo-Map Quest had been incorporated with it. If, however, he refers to that Quest itself, his statement is even less exact. Three well-defined stages can, it is true, be made out in the development of that Quest: the first represented solely (to my knowledge) by the Welsh version, printed by the Rev. R. Williams; the second by the Roxburgh text, edited by Mr. Furnivall; the third by the 1488 folio. But the accretions and alterations which can be distinguished show no traces of "poetry" or "imaginative feeling."

These questions have not a mere antiquarian interest. There can be no sound aesthetic criticism of the Arthurian romances until the place of each in, and its relation to the other members of, the whole cycle have been determined. Mr. Rhys refers several times to the "fateful epic consistency" of Malory's work, and speaks thus of the "Idylls of the King":

"In these poems, nobly perfect in themselves, we see at once an ominous sign of the times in that what has been called our English prose epic should lose its high proportion and its fateful coherency."

If what I have said is correct, Malory's work is, in no sense of the word, an epic; it is a combination of some among the latest forms of an immense body of romance literature which originally had no real connexion one with the other. Never was Lord Tennyson better inspired by his genius than when he resorted to the idyllic presentment in his retelling of the Arthur stories. Their true charm and beauty, the charm and beauty of Celtic literature generally, lie in felicity and picturesqueness of style, in exquisite rendering of detail, in a subtle fairy-like glamour found nowhere else. Much of this charm still clings to the pages of Malory, and ensures him his enduring place among English classics. But we must look elsewhere for "epic" merits and characteristics. The unhappy nature of the "epic" estimate of Malory is shown by reference to the Grail episode. We are told that this gives "coherency to the diffuse insertion of the various romances." Now, were Malory's work really an epic, the introduction of the Grail Quest would constitute the most deplorable of anti-climaxes. The achievement of the Quest in no way affects the fate of Arthur. It does not even affect the after-life of Lancelot, who plays such a prominent part in it. Nor is the episode more satisfactory if considered solely with reference to its chief hero. Galahad achieves at last the adventure there is no reason he should not have achieved at the outset, dies—"et præterea nihil"; the "epic" goes on as if nothing had happened. Nor can I look upon the enthusiasm (re-echoed by Mr. Rhys) about its "spiritual

significance" as justified. Mystic fervour cannot be denied to many passages; but our favourable verdict is probably influenced by the glamour cast backwards upon the romance by those perfect lines in which the Laureate has distilled, as it were, whatever it contained of pure and lovely. But we must not let ourselves be blinded to the real spirit of the work. Mr. Furnivall finds in it "that deep seated reverence for woman which is the most refining, and one of the noblest sentiments of man's nature." It may be added—and one the least likely to have occurred to the author of the Quest. Physical chastity is therein exalted, with the grossness peculiar to asceticism, not because woman was revered, but because she was abhorred. Carnal sin is condemned because committed with her through whom sin first came into the world. This sentiment may be admirable or not; but it should not be confounded with our modern ideal of chastity. It is hardly too much to say that the morality, such as it is, of sinful Lancelot is truer, more human, and therefore more progressive, than that of sinless Galahad. Malory, it is true, occasionally tones down the grossness of the first draft; and for this, as well as for his swift, clear, and vivacious narrative (compared, that is, with so much of the Arthurian romance), his work will always remain the best introduction to the cycle at large. But it must not be forgotten that it is a late attempt at fusing into some sort of whole a number of independent, often discordant, stories. And whoever would learn the utmost artistic capabilities of the Arthurian legends as exhibited in mediæval literature, who would rightly estimate the wealth of passionate human interest, of profound moral thought, which lie therein embedded, must put Malory aside and turn to Gottfried von Strassburg and Wolfram von Eschenbach.

ALFRED NUTT.

*Eight Months on the Gran Chaco of the Argentine Republic.* By Giovanni Pellegrini. (Sampson Low.)

WITH the exception of Alaska and the Arctic seaboard, the Gran Chaco wilderness, comprising a great part of the Argentine States and a portion of Southern Bolivia, is certainly the least known region in the New World. Compared with the Southern Pampas, "all grass and sky," it has been popularly described as "all trees and water," a description which sufficiently betrays the prevailing ignorance even of its most salient physical features. Since the partial survey of Major Host, an engineer officer in the service of the Argentine Republic, little has been done to dispel this ignorance until the appearance of the present work, which, notwithstanding innumerable shortcomings and crudities of all sorts, may still be thankfully accepted as a welcome contribution to a better knowledge of the natural history, political and social condition at least of the central districts.

The author, an Italian engineer of some capacity, describes in an extremely rambling and discursive way, "what he saw, or believed he saw," of the country during an eight months' expedition to the Vermejo river valley in the discharge of his official duties in the service of the Republic, some seven years ago. At

least, so much may be gathered from the preface, dated Buenos Ayres, March, 1880. But whether the work now appears for the first time in its present form, or is a translation from the Italian, as might be concluded on internal evidence, is nowhere stated. If original, it is creditable to the writer's knowledge of our language; if not, the translator cannot always be complimented either on his judgment in dealing with the text, or on his success in reproducing it in intelligible English. What, for instance, can this mean?

"The very small intellectual and moral distance between them [the Aborigines] and us is an eloquent proof of the immense antiquity of man, necessary to bring him from the state of rational anthropomorphism into that of the existing savage."

What is "rational" anthropomorphism, and is this the starting point of human culture out of which "the existing savage" is evolved? Then the author has a curious habit of flying off into ecstatic addresses to men and things, which may read passably in the accommodating Italian, but which become sufficiently ludicrous in the less adaptive Anglo-Saxon. "Poor Faustino," one of his native associates, falls a victim to the treachery of the wild tribes, and is thus informed of the incidents attending and following his cruel death:

"Fearful lest thou should depart from the equality that is so dear to them, they put thee to death. They first transfixed thee with darts, then when wounded and already unable to resist, but, suffering and conscious of their tortures, they cut thy throat. Still unsatiated the monsters became inhuman! After decapitation, they hung up thy body by the feet, and they used thy unshorn head for a cup, from which, when full to the brim, thy former partner will drink during their orgy, while the fermented liquor drops from the locks in which she has so often entwined her hands when soliciting thy caresses!"

Further on come six pages of heroics addressed to the province of Tucuman, in which the author surpasses himself, as thus:

"Nature, who has been somewhat niggardly to thy companions, has lavished her gifts on thee, her favoured one, because thou wert beautiful and beloved! To thee she has given the vast plain of the Pampa, and bounded it with a semicircle of hills so as to welcome the *Alisian winds*, that in return for thy hospitality enrich thee with the life-giving elements gathered in their wanderings over numberless Alpine heights, and fraternise with thy river, called by thee the *Fondo*, but changing its name over and over again according to the caprice of the friendly lands whose bosom it fertilises. . . . And how shall I fitly praise the soothing herb that in manifold guise bestows such bliss on men—tobacco, which is to thee a boundless source of wealth? . . . The borracho, with its barrel-shaped trunk and lemon-like fruit, which, when ripe, is full of cotton, flourishes as far as thy southern limits, but refuses to grow in a more humid climate. . . . I do not blame thee in that thou permittest the degenerate lion [puma] of thy wild fauna to satiate his hunger on thy flocks. . . . But it grieves me that thou affordest no home to the deer and the lama, to the hare and the rabbit. . . . Thou art glad, however, over thy happy flocks of tall, rounded, slender goats, each with three sucking kids, and worthy of breeding with those of Cashmere. . . . And why should it be forbidden me to mention thy dark-eyed daughters. . . . They are fond of dancing, music, and lively conversation, when quite young girls, but when married they may



justly boast that they devote themselves to domestic duties. . . . But if thou art privileged by nature, O Tucuman, be not proud thereof, nor lift thy desires too high. . . . Thy capital city, though enriched with many educational institutes, is wanting in every hygienic contrivance for the alleviation of life. Proceed cautiously, therefore; endeavour to open streets, to regulate irrigation, to procure liberty for the workman. . . . Meanwhile I salute thee yet once again, O Tucuman!"

Although we are told that this extraordinary "poetic form" is adopted "in order to do honour to the subject, and to make it more attractive," it may be doubted whether the English reader would have felt disposed to complain had the translator exercised a little common-sense in dealing with such transcendental passages. Even had they been eliminated altogether, enough would have remained to amuse, if not always to instruct, the naturalist, the ethnologist, and the philologist. The ornithologist, for instance, will learn that the condor, deadly enemy of the flocks, has become too knowing to be got rid of by the use of strychnine. Where he suspects its presence he first allows the less intelligent carachos and crows to share the banquet, probably on the *fiat experimentum in corpore vili* principle; then, if they do not fall dead, he swoops down and joins in the feast, otherwise betaking himself elsewhere. Equally interesting and surprising is the veracious account of the marvellous curative virtues of toads, frogs, newts, "and other small deer," an ointment of toad-grease proving efficacious in cases of quinsy; the lizard and chameleon, "whether raw or cooked," being taken inwardly for syphilis; while the author's own brother, threatened with the loss of his leg from erysipelas, "was unexpectedly cured shortly after binding two live frogs for a whole night on the affected part."

Much attention was devoted to the language of the Mattacco people in the Vermejo valley, with the usual result of discovering startling etymological affinities with the various members of the Aryan family. Thus the Mattacco *hié*=Italian *già* (yes), which, by-the-by, is the Latin *jam*; *ka*=German *kein* (none); *iell*=English *ill*; *op*=Latin *ob*, and *sinooch* (dog)=Greek *kinos* (*sic*); and at the end of the list it is naively added: "These are all I recollect." These Mattaccos, of whom an otherwise really interesting account is given, appear, though it is not so stated, to be a branch of the Matagwayi or Mataguyos, who occupy most of the Vermejo basin, and who are probably members of the great Lule-Vilela nation, widespread throughout Gran Chaco. Among some of their tribes the curious practice of "couvade" appears to prevail; for we are told that it is customary for the husband to lie down on the bed "for three days, receiving every attention, as if he were the new-made mother." This testimony to the existence of a custom that has been doubted is the more valuable that the author himself is unaware of its existence elsewhere, and has consequently no theory to support. He also notes that the arithmetic of all the tribes that had not been brought into contact with the ancient Peruvian culture stops short of five, and gives a humorous account of the excruciating efforts made by a native warrior to explain how on one occasion he had slain "his thousands."

"I killed many of them," he said, "and began counting in Mattacco from one to four, holding his right hand in his left, and lifting one finger at a time, but not the thumb. But when he had reached four he was puzzled, and sitting down cross-legged on the ground, he began making marks on the earth with his finger, exclaiming at each one *toch*—i.e., this—raising his head each time as well as his hand, the thumb of which he held in his left hand, and looking at me he added, '*uitid toch*,' meaning, 'and this one too,' and so he went on until he reached about a score, always, however, turning towards me, that I might understand that, besides these, there were also the four fingers, until at last I was almost tired out with *ntocq, ntocq* (many, many)."

The very names for the first four numerals are formidable compounds, or rather complete polysynthetic sentences, meaning as *my finger holds*, or *indicates* (one), as *my fingers hold* (two), and so on. Thus by the time four is reached patience is exhausted, and all the rest is lumped as *many, plenty*, and the like. Ethnologists will be grateful to Sig. Pelleschi for the trouble he has taken to elucidate this primitive arithmetical system, typical of so many analogous processes prevalent among tribes at a low state of culture in every part of the world.

The chapters devoted to the geology, climate, physical constitution, and natural resources of Gran Chaco are by far the most valuable portion of the work, and, in fact, the best justification of its appearance. Here the writer was in his proper province, and has done his work well. The influence of climate and of the character of the soil on the distribution of vegetable species is carefully worked out. Many will be surprised to hear that the climate of Gran Chaco is drier even than that of the Pampas, notwithstanding the existence of such large rivers as the Salado, Vermejo, and Pilcomayo, all subject to extensive annual floodings, and notwithstanding the vast forests covering tens of thousands of square miles. Its moisture, it is argued, comes from the snows and rainfall of the eastern slope of the Cordilleras, not from the woodlands of the plains. In fact, the commonly accepted opinion that the humidity of a country is largely affected by the presence or absence of forest growths is vehemently denied. The influence of woods, it is contended, must be limited and local in the extreme, one field of arable land being "a thousand times more absorbent and fertilising than an entire tropical forest." It is useless, therefore, he concludes, to expect any improvement in the climate of the grassy Pampas by planting the hills, the influence of timber being as nothing compared with such physical conditions as relief and aspect of the land, mountain ranges, exposure to atmospheric currents, the neighbourhood of oceans, and so forth.

Nevertheless, he speaks hopefully of the prospects of the country, abounding as it does in every variety of natural products, needing only a stable government, with safe and easy communications for their rapid development.

"It has an immediate and magnificent future, if the Vermejo becomes safe, periodical and permanent, for commerce. When this is an accomplished fact, the valuable productions of this privileged zone will be obtained at a small cost through the labour of the thousands of Indians who rove through this immense Chaco;

and when cheaply transported to the coast will be able to vie with the products of other regions."

There are no index, maps or illustrations to the work, which rather whets than appeases the appetite for information "on the Gran Chaco of the Argentine Republic."

A. H. KEANE.

#### NEW NOVELS.

*The Favourite of Fortune.* By Ella Curtis. In 3 vols. (Hurst & Blackett.)

*Killed in the Open.* By Mrs. Edward Kennard. In 3 vols. (Chapman & Hall.)

*In a Silver Sea.* By B. L. Farjeon. In 3 vols. (Ward & Downey.)

*A Romance of Two Worlds.* By Marie Corelli. In 2 vols. (Bentley.)

*A Conventional Bohemian.* By Edmund Pendleton. (New York: Appleton.)

*History of a Walking-stick.* By Richard le Free. (Sonnenschein.)

*Eaten Up.* By Eosten. (Ward & Downey.)

THE lady who has been hitherto in the habit of writing under the pseudonym of "Shirley Smith" has, in *The Favourite of Fortune*, produced a novel that pleasantly recalls *The Family Scapegrace* stage of Mr. Payn's literary career. In those days Mr. Payn revelled in a melodramatic plot, and did not object to a murder or two; but his humour—then latent rather than patent—enabled him to turn off the whole lightly. Miss (?) Curtis has not a little of this faculty. In *The Favourite of Fortune* she sketches two thorough-bred scoundrels of different types—Gervais Vandeleur and Monsieur Theodore, *alias* the Baron de Vaubert; and the third volume contains a singularly brutal railway murder. But the art of the writer is such that we are not particularly disgusted with the scoundrels nor particularly revolted with the murder. The truth is that she concentrates her own attention as an artist, and succeeds in concentrating the attention of her readers, on the brighter side of her story. Dick Vandeleur and Valentine Muncester, who meet in the first chapter in Piccadilly—the one a young gentleman of nineteen with the best of instincts and the best of prospects, and the other a pretty street hawker of fourteen—are, even to a conventional extent, the hero and heroine affected by novel readers of the old school. Of course they fall in love at first sight. Of course they turn out also to be relatives, and, unconsciously, rivals for the same fortune and the same title. They have the usual difficulties, some serious, others prettily comic, before they get all they desire. But all ends well, and one sees from the beginning that all will end well. And yet an abundance of ingenuity is displayed in the plot of *The Favourite of Fortune*. There stand between Dick Vandeleur and the peerage Julius Trevannion, who, although a good fellow, is "a bad life," and Gervais Vandeleur, who is not only "a bad life" but "a bad lot." When these are both disposed of, and, along with them, the poor circus girl whom the cynical villain Gervais passes off as his daughter, Richard is deprived of his position by his old friend the street hawker, who turns out to be Gervais's legitimate

daughter, and the Baroness Trevannion in her own right. All this may appear a little unreal and school-girlish, but it is very pleasant all the same. Besides, Valentine Muncaster and Dick Vandeleur are not only likeable in themselves, but are cleverly and carefully sketched. Poor volatile Georgie, the circus girl, whom Gervais treats as his daughter, only to undeceive her in a characteristically cynical fashion, is equally effective as a portrait—so much so that it is hardly possible not to resent and protest against her murder in the third volume at the hands of her husband, as coarsely selfish a villain as ever figured in a novel. Altogether, the *Favourite of Fortune* is an exceptionally good work of its class.

Mrs. Kennard might have saved herself the trouble of writing an explanatory and, from the moral point of view, rather high-pitched preface to her sporting novel of *Killed in the Open*. There is no harm in writing a sporting novel, if it is sufficiently realistic in the better sense. Such *Killed in the Open* is beyond all doubt. It is superfluous of Mrs. Kennard to tell us that her "meets" and all the rest of it are drawn from her own experiences, and to hint that "Beauty-boy," whom she presents to her heroine, Valentine Beverley, is her own property. Apart, too, from "cups" and "glorious runs," *Killed in the Open* is a very well told and conscientiously written story. Valentine Beverley is a charming girl; and her two lovers—Lord Blaston, selfish and not altogether honourable, and Allan Macdonald, the plain but worthy Scotchman, whom a term of office-life has rendered rather awkward in the saddle—are very well contrasted. Lady Ryder, a malicious gossip, belonging to the Mrs. Candour sisterhood, is also admirably drawn, and serves as a good foil to Sir Nugent Beverly, Valentine's excellent, hard-up, and (in religious matters) sceptical father. Rather singularly, Mrs. Kennard's book is calculated to disgust the uninitiated with "sporting" as a moral discipline. It appears to have a vulgarising, if not coarsening, effect, both upon character and upon language. With all his awkwardness, Allan Macdonald is much more of a gentleman than his predecessor in Valentine's affections; and Valentine herself, in her unregenerate or ante-Macdonald days, permits herself to use the vituperation of a shrew. Is it quite a common thing, by the way, for clever young ladies who are amateur Caldecotts to send sketches to *Punch*, receiving "tenners" in return, and apparently by return of post?

Mr. Farjeon's new novel reminds one of a good speech spoiled by a thick utterance and elocutionary mannerisms. That he can tell a story well, and can draw characters of a certain sort more than fairly well, he has proved repeatedly. Even in *A Silver Sea* the narratives of the strolling sisters, Margaret and Clarice, who are separated by cruel fate, and still more cruel men, are not devoid of power. Mauvain, the Mephistopheles of the story, who, for one occasion at least, takes the part of Faust, and Ranf, the beneficent hunchback—a sort of luckier Quasimodo—would pass muster, were it not that they seem to be perpetually enveloped in a mist of sentiment and unreal romance. What is this mysterious Silver Isle, which is situated close

to England, and which is yet inhabited by a marvellous community that allows murderers to spend the bulk of their days peaceably in retirement and religious asceticism? In *A Silver Sea* is a most provoking book, being neither a fairy story, nor a historical romance, nor an everyday novel. Its plot is, besides, drawn out to a wearisome extent.

We should have said at once that *Between Two Worlds* was either a skit directed against Sir William Thompson, M. Faure, and the storage of force, or a serious psychological performance intended for the benefit of the modern faithful, like Mr. Sinnett's *Karma*, but for one or two rather suspicious allusions in it to living notabilities. Heliobas, an "electric" doctor, the most impossible character in a grotesquely impossible story, talks about "poor mechanical Arabella Goddard," and contrasts "the coldly correct performances of Joachim and the icily dull renderings of Charles Hallé" with "the matchless violin playing of Sarasate, the tempestuous splendours of Rubinstein, and the elfish, weird grumbings and gambollings of Bottesini's contra basso." This looks like a deliberate attempt on the part of some foreign artist—or *artiste*—to depreciate English music. It is better, however, in any case, to look upon this story as *bonâ fide*. As such, no purpose would be served in criticising it; but a reading can be recommended to those who wish to master the latest discovery of the modern black art—"electric divination." A musician, whose nerves have given way, goes to Italy for her health in the company of an American friend, Mrs. Everard, who is, indeed, the only sane person in *Between Two Worlds*. There she is not cured, but she makes the acquaintance of Raffaello Cellini, an artist who has been electrified out of suicidal intentions and poor health. Cellini, in turn, sends her to Paris to consult the artist in electric morals who has cured him—a Chaldean gentleman whose electric name is Heliobas, but who is also known as Casimir. It would be scarcely fair to tell how the musician fares with Heliobas. It may be added, however, that the Chaldean has a sister, Zara, who is even more remarkable than himself; for she has become to all intents and purposes an electric battery, and so can repel with perfect ease the too vigorous advances of a quite mundane lover, one Prince Ivan. She is very appropriately struck dead by a flash of lightning in a thunderstorm.

There is a good deal of smartness, and also of straining after both effect and epigram, in *A Conventional Bohemian*, which is a study of "flirtatious" American life. Society of this kind on the other side of the Atlantic must, to judge from the specimens of conversation Mr. Pendleton furnishes, be even more contemptible than it is here, especially if there are many men like Mr. Austin Villars, who "took his flirtations as some men take their sherry and bitters, not so much because they care for it, as because it seems sociable." There is passion as well as frivolity, however, in *A Conventional Bohemian*, which is supplied by Angèle Wentworth, a "conscienceless" beauty with a fondness for French phrases, who displays "audacity" in her toilets as well as

in her flirtations, and who steals Mr. Austin Villars from her friend Mrs. Constance Frère, by representing Mr. Frère to be alive when he is dead. The conclusion of the story is rather tame and even stagey. Mr. Pendleton would probably be more successful if he were a little more natural and not so obviously bent on saying clever things like "Tragedy is *rococo*," and "Our people have no national plasm; we are an *olla podrida* of types."

*The History of a Walking-Stick* consists of ten stories told by a Mr. Ben to a lad who recovers his walking-stick for him when he thinks he has lost it. Mr. Ben, who has evidently been on the Continent a good deal, is, on the whole, a lively story-teller; and this collection, which might appropriately have been published at Christmas, is much superior to books of the kind with which that season makes us familiar. Most of them are tales with a purpose, but rather singularly are none the worse for that.

The author of *Eaten Up* is terribly in earnest. His book is, in fact, an attack against the "infamy" of "building leases." The hero is a poor builder who is victimised by various sharks with such appropriate names as Hawk, Hellhund, Bots, and Swoppy. He gets into all sorts of difficulties and miseries, and even dreams that he is accused of murder. "Eoston" has undoubtedly the power of writing realistically; but it would probably be shown to greater advantage in a pamphlet on some political or social problem than in a work of fiction, even though that takes the form of a shilling dreadful.

WILLIAM WALLACE.

#### CURRENT THEOLOGY.

*Social Questions from the Point of View of Christian Theology.* By J. Llewelyn Davies. (Macmillan.) The high-toned and earnest teaching of Mr. Davies has never been better exemplified than in this volume of sermons and essays. The subjects dealt with are among the prominent questions of the day; such as the rights and duties of property, Christian socialism, Christianity and political economy, Christianity and politics, war, international relations, oaths, the advance of women—not forgetting the irrepressible "deceased wife's sister." Mr. Davies's ardour for the cause of justice and humanity, and his confident belief in human progress, never lead him to under-rate or evade difficulties. His teaching is as wise as it is enthusiastic.

*The Seven Gifts.* Addressed to the Diocese of Canterbury, in his Primary Visitation, by the Archbishop of Canterbury. (Macmillan.) These addresses are mainly practical. On some questions the archbishop has spoken for the first time since his elevation to the primacy. His view of the confessional is boldly and clearly expressed.

"That system seems to have been the fruit of the despair which marked the ninth century. Amid the heathen ignorance and barbaric habits of races Christianised by force, amid the tyrannous and often half-criminal careers of the classes that were rudely civilising them through serfdom and military order, the recommendation at Orleans by Theodulf and the rapid adoption of auricular confession by the clergy, when public confession was no longer submitted to or manageable, introduced a new kind of adult school for barons, soldiers, and serfs. Even from the first, it was less difficult with women than with men; but it was strongly worked by strong wills and great abilities, and it



answered its purpose. But so soon as the first age of modern civilisation succeeded to that of the middle ages, its retention was only parallel to the retention of Latin in the Church offices after the maturity of a great family of languages. Then, as a system for society, it broke down. It has broken the Church down with it. As to the confessional, the culture, the philosophy, the science, the family union, the civil progress, all alike exclaim — *In nostros fabricata est machina muros.*"

The whole charge is marked by a strong individuality and an outspoken vigour that does not always belong to the episcopal bench.

*Holy Week in Norwich Cathedral*; being Seven Lectures on the Several Members of the Most Sacred Body of our Lord Jesus Christ. By E. M. Goulburn. (Rivingtons.) Though mainly devotional in character, these lectures of the Dean of Norwich embody enough of exposition of scripture to justify our noticing them here. They form a worthy addition to the many popular works of this thorough "Anglican" divine.

*The Parables of our Lord*. Second series. By Marcus Dodd. (Hodder & Stoughton.) There is freshness and force in Dr. Dodd's treatment of the Parables. As forming part of the "Household Library of Exposition," the volume does not enter upon critical enquiries; but the reader may detect all along the sure tread of a well-bred and scholarly interpreter.

*The Christian Church in Relation to Human Experience*: a Treatise on some Ecclesiastical Subjects viewed chiefly with reference to the Facts of Human Nature and History. By Thomas Dykes. (Glasgow: Maclehose.) If anyone desires to acquaint himself with the ecclesiastical standpoint of the "Broad-church school" of Scottish Presbyterian divines, he cannot do better than turn to this little book. Dr. Dykes writes forcibly, yet in a tone conciliatory throughout. More especially on questions of Church polity and government, he states, with admirable fairness and moderation, the view of those Presbyterian (and, we may add, Episcopalian) scholars who maintain that no precise form of Church government is laid down as obligatory in the New Testament. He is here in accord rather with Hooker (pace his editor John Kible) than with George Gillespie and the prevailing Presbyterian school of the seventeenth century. On the liturgical questions that are at present much interesting the Scottish Churches, Dr. Dykes is again wise and tolerant. His sympathies are obviously with the new movement; but his studies in history make him patient, if not indulgent, towards the past. Even when citing the following entertaining account, given by Principal Baillie (Letter 59), of the "devotional exercises" of the Westminster Assembly of Divines, Dr. Dykes is gentle in his censures (p. 149):

"We spent from nine to five very graciously. After Dr. Twiss had begun with a brief prayer, Mr. Marshall prayed large two hours most divinely, confessing the sins of the members of the Assembly in a wonderful pathetic and prudent way. Afterwards Mr. Arrowsmith preached an hour; then a psalm; thereafter Mr. Vines prayed near two hours, and Mr. Palmer preached an hour, and Mr. Seaman prayed near two hours. After Mr. Henderson had brought us to a sweet conference of faults to be remedied, Dr. Twiss closed with a short prayer and blessing."

On creeds and the use of discipline, Dr. Dykes is equally sagacious, large-minded, and tolerant. Did Presbyterianism, as in former days, afford any place for men with special gifts for guiding and ruling in the higher stations, this book would go to mark out Dr. Dykes for a "superintendent"—that we may avoid the hateful word "bishop."

*The Faith of the Unlearned*: Authority apart from the Sanction of Reason an insufficient Basis for it. By "One Unlearned." (Kegan Paul, Trench & Co.) It must here suffice to say of this strange book that the "One Unlearned," if he is not an expert in scholastic theology, is certainly well versed in current scientific and metaphysical speculations, and finds himself led on from point to point till he arrives at conclusions that would satisfy most orthodox Christians.

*The Throne of Eloquence*: Great Preachers, Ancient and Modern. By E. Paxton Hood. (Hodder & Stoughton.) This, as might be expected from the compiler of the *World of Anecdote*, is an entertaining book of a gossiping kind, with many stories (old and new) of preachers, more or less distinguished in their day. S. Chrysostom and S. Bernard and Jeremy Taylor stand cheek by jowl with Jacob Kruber, Alexander Waugh, James Stratton, and "Father" Taylor. The exhibition of the humorous and grotesque side of pulpit oratory is, however, balanced by much information and many illustrations bearing on the nobler characteristics of the Christian preacher. The book is a gathering by the widow of Mr. Paxton Hood from previous publications now out of print.

*The Light of Asia and the Light of the World*. By S. H. Kellogg. (Macmillan.) This work is an attempt to compare the lives, the doctrines, and the ethics, of Buddha with those of Christ. It is avowedly written to exhibit the marked inferiority of the former. Dr. Kellogg, who is now a Professor in the Western Theological Seminary, Alleghany, was for eleven years a missionary in India, and has devoted much time to the study of Buddhism. In view of recent researches into the religious systems of the East, Archdeacon Hardwick's *Christ and Other Masters* must be regarded as thin and inadequate, if not inaccurate. Prof. Rhys Davids's admirable studies, and the publication of the "Sacred Books of the East," have prepared the way for a comparison more securely based; and the reader may feel assured that Dr. Kellogg has not approached his task without having availed himself of the results of the recent enquiries of both English and German scholars.

*University Sermons*. By William Lee, Archdeacon of Dublin. With an Appendix. (Dublin: Hodges, Figgis & Co.) This book belongs to a class of literature which the considerate critic rightly thinks himself bound to treat with lenity. We may term it, "In Memoriam Literature." A noteworthy man like, e.g., Archdeacon Lee passes away; and, though his contributions to the literature or thought of his time have not been great, though it may even happen that his influence on human progress or intellectual freedom was the reverse of healthful, yet the excellence of his private character may have surrounded him with troops of friends, who, regarding his teaching through the partial eyes of affection, insist on having some posthumous memento of it. Such we find to be the origin of the book before us. It contains a selection of the Archdeacon's sermons, and has prefixed to it a preface and two short memoir notices of his life. The sermons, regarded from the author's standpoint, are erudite and scholarly in tone, but, for the most part, are deficient in unction, in point, and in original and incisive thought. They are emphatically academic in the old sense of the term, which includes a kind of stately and sedate prosiness, a monotony of clear, but arid, exposition, as its distinguishing features. Prof. Mahaffy, in his prefatory remarks, speaks of the archdeacon's lectures on ecclesiastical history as being marked by "rich and picturesque eloquence." These qualities cannot be said to characterise his

sermons, judging at least from the specimens contained in this volume. On the contrary, their uniform severity of style seems to forbid the least approach to "richness"; and the preacher's evident distrust, rather than want, of originality, together with his horror of all novelty, make picturesqueness impossible. As a man, his character is thus given by Prof. Mahaffy: "Uncompromising as he was in principles, and trenchant in public controversies, there was in him that gentleness of heart and broadness of sympathy which marks a noble man in any walk in life." This judgment of his personal character we believe to be true. Thus the book may be said to typify the public career and private character of Archdeacon Lee. The sermons represent his own austere, inflexible manner of teaching, and his too conservative attitude on most points of religious thought; the prefaces and memoirs portray the geniality of his personal presence, which endeared him to numerous friends in private life.

We have also received *Saints of the Prayer Book*: Outlines of the Lives of the Saints in the Calendar, by C. A. Jones (Sonnenschein); *Prayers for Public Worship*, by the late John Service (Macmillan); *Christ for To-day*: International Sermons by Eminent Preachers of the Episcopal Church in England and America, edited by H. D. Rawnsley (Sonnenschein); *Sermons*, by the late Lord O'Neill (Kegan Paul, Trench & Co.); &c., &c.

#### NOTES AND NEWS.

SOME Burns' MSS. of quite unique interest will come under the hammer at Edinburgh in the course of next week. They form part of the library of the late John Whiteford Mackenzie, writer to the signet, who was the son of Dr. Mackenzie, of Mauchline, an intimate friend of the poet in his early days. It was to Dr. Mackenzie that Burns sent a copy of the "Lines on an Interview with Lord Daer," together with a letter (No. 26 in the Globe edition) giving his impressions of Dugald Stewart. The Burnsiana to be sold include the original MS. of "The Calf," which was given to Dr. Mackenzie by the poet; Burns's copy of Allan Ramsay's *Gentle Shepherd*; and, above all, two commonplace books in the handwriting of the poet, containing both prose and verse, of which the very existence has hitherto been unknown. They contain altogether some thirty-three pieces, dated between 1781 and 1784; and in their general character they resemble the commonplace book which was given by Burns to Mr. David Riddell (No. 7 in the Globe edition). Unfortunately, all the pieces, both prose and verse, seem to be of a religious or sentimental character. There is no unpublished song in Ayrshire dialect among them. Of the extracts printed in the *Scotsman*, the following are the most characteristic:

"The benefits which I received in my ambulatory exercise are not confined to the outer shell: the soul has likewise a considerable share; my health and vigour are not only maintained in a degree superior unto that of many of the young washy priggs of the present generation, but my mind also receives more exalted ideas from a nearer view and more abstracted contemplation of Nature."

And again

"But if the pleasures love bestows  
Are such as reason pleased allows,  
Are such as smiling virtue knows,  
To love I'll pay my constant vows."

THE Shelley Society still gains ground, and has now over 170 members. Mr. Stark, who has the plates of Mr. W. M. Rossetti's edition of Shelley's works, has allowed the society to reprint for its members 300 copies of Mr.

Jossetti's Memoir of Shelley; and the writer has added a supplement to it, bringing its information to the latest date. Mr. W. E. A. Axon has also given the society 300 copies of the Vegetarian Society's reprint of Shelley's tract on "Natural Diet." These will go out next week with part 1 of Mr. H. Buxton Forman's "Shelley Bibliography."

MR. H. S. SALT, a former Fellow of King's College, Cambridge, and under-master at Eton, has undertaken to write the "Shelley Primer," which Messrs. Reeves & Furrer will publish. The Shelley Society will issue a copy of the book to each of its members; and if the society grows to the extent that its promoters anticipate, it will issue no less than eleven publications this year, besides providing the first performance of *The Cenci*, and possibly of the *Hellas*, for its members and their friends. But for the *Hellas* a separate half-guinea subscription will probably have to be asked for. To play both dramas in its first year would be a feather in the society's cap, and an effort should be made to secure it.

A REFORM in printing is being effected in China which is likely to revolutionise the book trade in that country. As is well known, by far the greater number of books which issue annually from the Chinese press are reprints and new editions of old works. These are reproduced by a system of block printing, which may or may not faithfully represent the original texts. To obviate the possibility of error, and to reduce so far as possible the cost of republication, photo-lithography has been called into requisition with the most excellent results. Two firms at Shanghai, one English and the other Chinese, have established photo-lithographic presses, from which they issue editions of the classics and other works of value in a style and at a price which make even stolid Chinamen enthusiastic. One of the latest achievements of the Chinese firm is the production of a reprint of the palace edition of K'ang-he's celebrated dictionary; and it is even in contemplation of printing out a reprint of the celebrated encyclopaedia, the *T'u shu tseih ch'ing*, which fills, in its original form, 502 volumes.

SIR PATRICK COLQUHOUN, Prof. Pritchard, and Mr. H. J. Roby have been elected to honorary fellowships at St. John's College, Cambridge.

AT a meeting held at Cambridge, on Tuesday, a committee was formed to collect subscriptions for a memorial of the late Henry Bradshaw. The memorial will include a bust, to be placed in the University Library.

MESSRS. LONGMANS will publish shortly the fourth and fifth volumes of Mr. Spencer Walpole's *History of England* from 1818, concluding the work. They begin with the formation of Sir Robert Peel's ministry in 1841. The domestic history is carried down to the final defeat of the Protectionists on Mr. Gladstone's budget in 1853; the general foreign policy to the conclusion of the Crimean war; and the history of India—to which half a volume is devoted—to the pacification after the Mutiny in 1858.

THE Rev. Robert Barlow Gardiner, late scholar of Wadham College, who in 1884 edited the Registers of St. Paul's School, is engaged in preparing for publication from the College Registers, &c., the records of all those who have been members of Wadham College from the time of its foundation.

MR. J. W. LARKING, of the Firs, Lee, S.E., has now ready for issue to subscribers the first part of a new edition of Hasted's *Kent*, dealing with the hundred of Blackheath. The undertaking was commenced so far back as 1836, by the Rev. T. Streatfield and the Rev. B. Larking, who collected a very large

amount of material. Mr. Streatfield died in 1848 and Mr. Larking in 1868; and the work has now been prepared for the press by Dr. H. H. Drake, himself one of the last representatives of certain families mentioned in the introduction.

CAPT. L. J. TROTTER, author of a *Life of Warren Hastings*, announces for publication, through Messrs. Trübner, a *History of India* under Queen Victoria, beginning with the first year of Lord Auckland's governorship (1836), and ending with the last year of Lord Lytton's (1880).

MESSRS. RIVINGTONS' announcements include the following: a new part of the Rev. J. Franck Bright's *History of England*, comprising the constitutional history from the accession of Victoria to the present time; *A History of England*, for the use of middle forms of schools, by Prof. Cyril Ransome; *Scott's Marmion*, edited by Mr. F. S. Arnold, of the Bedford grammar school; and *Shakespeare's Julius Caesar*, edited by the Rev. H. C. Beeching.

*Half Way*: an Anglo-French Romance, is the title of Miss Betham-Edwards's forthcoming story, which Messrs. Sampson Low & Co. will publish.

MISS FLORENCE MARRYAT, who has recently been making a professional tour in the United States, has written a book describing her impressions of men and manners there. It will be published by Messrs. Swan Sonnenschein & Co. in the course of the present spring.

MESSRS. WARD & DOWNEY announce a selection of Tillotson's Sermons, with notes by the Rev. G. W. Weldon. The selection is made from those sermons which conform most with modern ideas.

MR. LUCY'S *The Gladstone Parliament* will be published during the course of next week by Messrs. Cassell & Co.

UNDER the title *Quest and Vision: Essays in Life and Literature*, Mr. W. J. Dawson will publish with Mr. Elliot Stock a volume of studies on the poets of the present century—Shelley, Wordsworth, George Eliot, Matthew Arnold, James Thompson, Tennyson, and Browning.

MR. KEATLEY MOORE and M<sup>me</sup>. Michaelis have sent to press, with Messrs. Swan Sonnenschein & Co. a translation of Froebel's Autobiography. Although the number of English books upon the Kindergarten System is already very considerable, this is only the second of the founder's original works which has been translated.

UNDER the title *My Study, and Other Studies*, Mr. T. Fisher Unwin will publish immediately a new work by Prof. Austen Phelps. The study in question was one of those built for the professors of the Andrew Seminary at the time that divinity school was founded, in the hope of restoring to fresh life the almost defunct theology of the Pilgrim Fathers. It is this historic apartment which forms the text of the author's introductory essays, and leads him to discourse on many themes and questions, some of them religious and doctrinal, others historical and secular, but all with a distinctly Christian purpose.

MR. T. FISHER UNWIN also announces a book by Mr. George Whetenall, dealing with social questions, and arraigning some of the peculiar characteristics of the age. Its title is *Echelus: Considerations upon Culture in England*.

MESSRS. GRIFFITH, FARRAN, & Co. will publish at once a novel in one volume, by Mr. E. O. Pleydell-Bouverie, entitled *J. S.*; or, *Trivialities*, which is, we understand, the author's first essay in fiction. At the same time they will issue a translation of Henri Gréville's new novel, *Cleopatra*,

MR. SYDNEY WILLIAMS will publish through Messrs. Swan Sonnenschein & Co. a little book on *Party and Patriotism*, dealing with the morals of politics, party government, party organisation, the caucus, and similar subjects.

MESSRS. TILLOTSON & SON, of Bolton, have acquired the sole copyright of *Lovell's Whim*, a novel by Miss Ella J. Curtis, which was originally published as a summer number a few seasons ago.

MESSRS. HEYWOOD & SON, of Manchester, will publish immediately a new story, by the author of *Thomas Wanless, Peasant*, dealing with the politics and society of the day.

IN the course of a few weeks a *Comic History of Glasgow* will be published at the office of "The Chiel" in that city.

MESSRS. SOTHEY & Co. will sell during next week, beginning on Monday, the library of the late George W. Napier, of Alderley Edge, Cheshire. The collection is particularly rich in controversial theology of the sixteenth and seventeenth centuries, early English poetry, and topographical works.

A CORRESPONDENT writes:

"The Gorton girls have proved faithless to Mr. Browning. They have formally dissolved their Browning Society, and not only voted that the balance of funds in hand should be spent in chocolates, but have actually bought the chocolates, and eaten them."

THE author of *Cradle and Spade*, a novel reviewed in the ACADEMY of last week, is Mr. William Sime, not James, as there erroneously stated.

#### THE FORTHCOMING MAGAZINES.

A NEW novel by Mr. F. Marion Crawford will be begun in an early number of *Blackwood's Magazine*. It is entitled "Prince Sarracinesca," and will deal with the story of a princely Roman family during the last twenty years.

THE April number of *Harper's* will contain the opening chapters of two new novels, both by English writers—"Springhaven," by R. D. Blackmore, with illustrations by F. Barnard and A. Parsons; and "King Arthur—not a Love Story," by the author of "John Halifax, Gentleman."

THREE articles relating to the *Alabama* will be published in the April number of the *Century*—"Life on the *Alabama*," by One of the Crew; "Cruise and Combats of the *Alabama*," by her Executive Officer; and "The Duel between the *Alabama* and the *Kearsage*." They will be illustrated with portraits, maps, &c.

PROF. GODET, of Neuchâtel, will contribute an article on "Paul's Gospel to the Romans" to the April number of the *Expositor*, in which Canon Driver will also have an article on "Two Hebrew New Testaments."

"IS VLADIVOSTOCK WORTH TAKING?" is the title of an article on the Russian defences in the Pacific which Mr. Charles Marvin will contribute to the April number of the *Army and Navy Magazine*. The article is a rejoinder to a controversy in Russia excited by Mr. Marvin's recent account of the value of Port Hamilton, which evoked from Gen. Tohernayeff the opinion that the loss of "Vladivostock would be more than counterbalanced by the sinking of a single British ironclad." Besides describing Russia's actual military and naval position in the Pacific, Mr. Marvin will lay down the lines of a policy for expelling Russia from that region.

LORD BRABAZON will write on "Health in the City" in the April number of *Time*, and Mr. J. Addington Symonds on "The Pathos of the Rose in Poetry." Among the other papers



will be "The Needs of our Hospitals," by Mr. Walter Pye; and "Mr. Waddington," by Mr. J. B. Latham.

AMONG the contents of the April number of *Walford's Antiquarian* will be a further instalment of Mr. James Greenstreet's contribution from "The Ordinary from Mr. Jenyn's Booke of Armes"; and the first part of the second of the series of papers by the editor on "Our Early Antiquarians," Sir William Dugdale, the historian of Warwickshire, being the worthy selected.

"THE LONELY BRIDE" is the title of a contribution by Mr. R. D. Blackmore to the April number of Mr. Francis George Heath's pictorial review, *Illustrations*. The same number will also contain a special illustrated article on the London underground "circle" railways.

MR. EUSTACE BALFOUR will contribute a paper on Presbyterian architecture to the April number of the *Scottish Church*. In the same magazine will appear "Romance of a Sermon," a story by a new writer, and "A Proposed Liberal Anti-Disestablishment Association."

#### AMERICAN JOTTINGS.

MESSRS. HOUGHTON, MIFFLIN, & Co., of Boston, have ready for issue to subscribers the first volume of an historical series, to be called *The Narrative and Critical History of the United States*. It will be written with the co-operation of several contributors, each a specialist in his own department, under the general editorship of Mr. Justin Winsor, the well-known librarian of Harvard. As indicated by its title, the object of the work is two-fold: to give (1) an historical narrative, embodying in a concise form the results of the most recent researches; and (2) a critical account of the documents, maps, archaeological monuments, &c., upon which that narrative is based. The volume now ready, though published first, is chronologically the second. It deals with Spanish Discoveries and Conquests in America, and is abundantly illustrated with facsimiles of early maps, prints, emblematic designs, &c. Among the contributors we notice the name of Mr. Clements R. Markham.

MESSRS. GINN & Co. will be the publishers of a new review, devoted to history, economics, and jurisprudence, edited by the faculty of political science of Columbia College, New York, and to be called the *Political Science Quarterly*. It were much to be desired that a similar enterprise, altogether disconnected from party politics, could be started in this country. Only last week we noticed the first number of the French *Annales de l'Ecole Libre*.

MESSRS. HOUGHTON, MIFFLIN, & Co. will shortly issue a new volume of verse, by Mr. Whittier, containing all the poems he has written since the publication of *The Bay of Seven Islands*, in 1883.

MR. JOHN BURROUGHS has nearly ready a new volume of essays, to be called *Signs and Seasons*. We hope that Mr. David Douglas, of Edinburgh, will add it to their elegant edition of his works.

ANOTHER interesting announcement is that of a volume of critical and biographical notices of Italian poets, by Mr. W. D. Howells.

MESSRS. SCRIBNER announce a book of travel entitled *Persia: the Land of the Innams*, by the Rev. James Bassett, who has lived for about twelve years in that country as a missionary of the American Presbyterian Church.

THE March number of the *Bookbuyer*, a "summary of American and foreign literature," published monthly by Messrs. Scribner, contains a portrait of Mr. R. L. Stevenson, engraved from a photograph taken by Sir Percy

Shelley. The same periodical is publishing an interesting series of papers, with illustrations, on "American Book Plates," by Mrs. Laurence Hutton.

A CORRESPONDENT of the *Nation* seeks to explain the fact that John Harvard, who was born at Southwark, in Surrey, is described in the records of Emmanuel College as of Middlesex. The return was no doubt based upon his own statement, and has reference not to residence but to birthplace, as determining eligibility to scholarships, &c. When asked for his birthplace, it may be supposed that he replied, "London," for Southwark is technically within the bounds of the city of London; and then "London" was not unnaturally turned into "Middlesex" by the college authority.

ACCORDING to the *Publisher's Weekly*, the total number of books published in the United States during the past year was 4,030, which compares with 3,640 books published in England. This shows a slight decrease on the previous year, but in 1881 the number was only 2,991. The large increase since that time is attributed to the growth of the "library" system, by which we are to understand not circulating libraries, but cheap series of reprints. In the several classes, fiction stands far first with 934, of which more than 600 are said to be reprints of "foreign," i.e., English, novels; then follow theology, 435; law, 431; juveniles, 388; education, 225; medical, 188; biography, 174; poetry, 171; political, 163; travel, 161; art, 140; history, 137.

#### ORIGINAL VERSE.

LOHENGGRIN.

Back to the mystic shore beyond the main  
The mystic craft has sped, and left no trace.  
Ah, nevermore may she behold his face,  
Nor touch his hand, nor hear his voice again!  
With hidden front she crouches; all in vain  
The proffered balm. A vessel nears the place;  
They bring her young, lost brother; see her strain  
The new-found nursing in a close embrace.  
God, we have lost Thee with much questioning.  
In vain we seek Thy trace by sea and land,  
And in Thine empty fanes where no men sing.  
What shall we do through all the weary days?  
Thus wail we and lament. Our eyes we raise,  
And, lo, our Brother with an outstretched hand!

AMY LEVY.

#### MAGAZINES AND REVIEWS.

THE January (quarterly) number of *The Manx Note Book* contains a striking paper by Dr. J. Newton on "The Armorial Bearings of the Isle of Man." The coincidence between the "three legs" on the Manx shield and the armorial bearings of Sicily has often been pointed out, but Dr. Newton seems to be the first writer who has suggested a satisfactory historical explanation of the fact. He shows that this device, as the cognizance of the kingdom of Man, was introduced on the cession of the island to Alexander III. of Scotland in 1266; the earlier emblem having been the Norwegian galley. Now Alexander III. was the son-in-law of Henry III. of England, and visited that monarch in 1256, just after Henry's son Edmund had been invested with the crown of Sicily. Dr. Newton conjectures that the Scottish king had on this occasion become familiar with the Sicilian cognizance; and that the obvious resemblances between Sicily and his own insular realm suggested to him the idea of adopting the "three legs" as the armorial bearings of the latter. The writer further traces the history of this symbol in Greece, Asia Minor, and Assyria, and discusses its mythological import, and its relation to the "svastika" and

other similar devices. Without committing ourselves to the acceptance of all his conclusions, we may fairly say that he has shown unusual sobriety of judgment in dealing with a subject that offers peculiar temptations to fantastic speculation. The paper is accompanied by forty-three illustrations, taken chiefly from coins and seals, representing the various forms of the "three legs" and other cognate devices. The editor, Mr. A. W. Moore, continues his careful investigation of the origin of Manx surnames. Among the other contents of the number are the concluding portion of a biographical sketch of Philip Moore, the translator of the Bible into Manx; and a valuable Report on the Antiquities of the Isle of Man, presented to the lieutenant-governor by Prof. Boyd Dawkins.

THE *Deutsche Rundschau* for March shows a cosmopolitan spirit in Germany in the search for novelettes: it contains one story translated from the Russian of Garschin, another from the Spanish of Alarcon. It must be admitted that the German novelists of the present day have not a strong sense of situations, and are outdone by their neighbours on every side. Hermann Grimm writes forcibly on "Die Vernichtung Roms," and points out that the Italians are running a serious political risk by handing over Rome to speculative builders. They will not be able in the future to appeal to the sympathies of Europe on behalf of "the eternal city" after they have modernised it with their own hands. A well-informed article treats of "English Society," chiefly the political society of London in this first instalment. An article by Herr Schönbach on "American Novelists" is another testimony to the interest which Germany takes in foreign works of fiction.

THE *Theologisch Tijdschrift* for March contains a study on Isa. xxiv.-xxvii., by Prof. Oort, supporting Smend's view that the "city" spoken of is a Moabitish one, but dating the prophecy earlier (between the edict of Cyrus and the arrival of Ezra). Prof. Kueneen publishes a letter from Prof. Robertson Smith on the difficult passage Judg. ix. 28. The books reviewed are Jacobsen's *Untersuchungen* on the Gospels, and Völter's *Der Ursprung des Donatismus*.

#### LETTER FROM EGYPT.

Luxor: Feb. 26, 1886.

THE reproach that, unlike the French occupation of Egypt at the beginning of this century, the English occupation of the country has been productive of no advantage to archaeological science, can, I am glad to say, be no longer brought against us. With the permission of Gen. Grenfell, the Egyptian soldiers at Assuân are being employed in disinterring a remarkable line of tombs in the sandstone cliffs which face the old town of Syênê. Visitors to Assuân will remember that the first view of the amphitheatre of rocks which surrounds the town, as well as of the northern approach to the cataract, is obtained after rounding a bluff on the western bank, on the summit of which stands a sheikh's tomb, popularly known as the Kubbat el-hawa, or tower of the winds. Below the tomb is a ruined Coptic monastery, the lower apartments of which consist of rock-cut tombs belonging to the XIIth Dynasty. A little to the south lies the green island of Elephantine, which stretches between Assuân and another old Coptic monastery, which, like the first, stands on the western cliff. Between the two monasteries, as well as to the north of the first-mentioned one, are the tombs which are being excavated. One of them is remarkable on account both of its size and of its form. It is really a twin-tomb, with two entrances, the roof of one of the tombs being supported

on rows of square columns cut out of the rock, the roof of the other on rows of round columns. Inside, however, there is no division between the two original sepulchres, and we walk through long avenues of columns, which call to mind the columns of the cathedral of Cordova or the mosque of Kairwân. The tomb, for such we must now call it in spite of its originally twofold character, is approached by a long steep passage cut in the face of the cliff, and protected from the drifting of the sand by a wall of masonry on either side. In the centre of the passage is the smooth, sloping road up which the mummies were dragged from the river-bank, and on each side of it is a well-preserved flight of steps. Facing the second or southern entrance of the tomb is a false door, with a stone screen in front of it, behind which the body of the deceased was placed; and before the screen, but at a lower level than the floor between the screen and the false door, is the stone altar on which the offerings to the dead were laid. Here and there on the walls and columns are rude sculptures, picked out with red paint. The tomb belonged originally to a high official of the old empire, who lived, according to an inscription on the external face of the tomb, in the reign of Nofor-ka-ra. Unfortunately, however, there were several kings of this name in the first seven dynasties. Prof. Maspero believes that this particular one will prove to be the Nofor-ka-ra or Pepi II. of the VIth Dynasty, whose pyramid he opened four years ago; but the rudeness of the sculptures as compared with those on monuments of the VIth, or even of the IIIrd and IVth, Dynasties which I have seen elsewhere, almost tempts me to think that he may turn out to be the Nofor-ka-ra of the IIrd or IIIrd Dynasty. Of course, however, the rudeness of the art may be due to provincial unskilfulness.

Among the tombs which have been excavated to the north of this early one there are two specially worthy of notice. One is the resting-place of a Nubian named Hik-het, who had attained to a high position in the court of the Pharaoh. Contrary to the usual rule, therefore, the servants are Egyptians while the master is a black-skinned Sudanese. In one of the paintings of the tomb he is represented with a bow and arrow shooting at a wild bull.

The second tomb is the finest and most beautiful of those found thus far; indeed, in many respects it is unique. As the name of one of the members of the family for which it was constructed is compounded with the prænomen of Amen-m-het II., we may confidently ascribe the tomb to the age of the XIIth Dynasty. We first enter a large and lofty hall, flanked by two aisles which are separated from it by massive columns. A flight of steps next leads us into a long vaulted corridor, on either side of which are large niches containing figures of the dead in the form of mummies, standing upright, carved out of the rock and painted. On the stuccoed walls are other figures and hieroglyphs, exquisitely painted, the colours being as fresh as if they had been laid on but yesterday. The corridor opens into a second pillared hall, at the end of which is a shrine formed of large blocks of stone fitted into a recess in the rock, and painted with rare finish and brilliancy. Unfortunately, the tomb was entered and pillaged in the Roman period; and the spoilers have damaged part of the shrine and broken the image of black granite which once stood within it. To the right of the shrine is a sloping passage leading to a "well" twelve feet deep; below this is another "well" ten feet deep; and below this again a third "well" which has not yet been fully explored. But enough has been examined to show that all the tombs have been violated during the Roman epoch; indeed, the old empire tomb of Emkhû

seems to have been turned into a common cemetery, if we may judge from the enormous number of mummies and stelæ which have been taken from it.

Besides these unique and interesting sepulchres, Gen. Grenfell has also opened some Coptic graves near the southern monastery which I have mentioned above; and in the island of Philæ the roof of the temple leading to the chapel of Osiris has been cleared of the rubbish which encumbered it, and the great court has been partially excavated, the result being the discovery of a long flight of steps. The staircase, also, which, according to local tradition, leads to a subaqueous tunnel from Philæ to Biggeh, has been cleared out to a very considerable depth, and it is probable that the space between the two southern corridors in front of the pylon of the great temple will soon be excavated. In Assuân itself, a new road is being driven through the mounds of the old city, which is likely to result in the discovery of the foundations of a temple. At any rate, a block of granite bearing the cartouche of Thothmes III. has turned up; and though it may possibly have been brought from the neighbouring island of Elephantinë, it is more probable that it comes from the ruins of a temple in Assuân itself. While I was there, part of a large granite stela was discovered while digging the foundations of a house. It once contained a finely-executed Greek inscription of sixty-five lines. At the top of the stone are Egyptian sculptures and hieroglyphs; the inscription itself, so far as I can gather from its fragmentary character, is a copy of various letters and decrees from Ptolemy Philométor, Ptolemy Eupator, and Kleopatra I., in favour of certain priests in the island of Elephantinë. This college of priests was of great antiquity, as the prophets and prophetesses of Hathor and Sati, "the lady of Elephantinë," are referred to, not only in the tombs of the XIIth Dynasty, but also in that of the old empire found in the cliffs of Kubbât el-hawa. In the time of the Ptolemies they had become the priests of "the supreme goddess, and of Héra." A temple of Héra is stated in the inscription to have existed on the island; and "consecrated land" is referred to in "the island called Psoan," probably the little island on the western side of Elephantinë. The most curious notice in the inscription, however, is that of "the fountain of the Nile," which reminds us of the two fountains or Kerti of the Nile mentioned to Herodotus by the scribe of Saïs. The Nile is called "the great God," and stated offerings are said to be due to him. The stela on which the inscription is engraved has been sawn into three pieces, two of which have served as door-posts; the one which has been found contains the central part of the text.

At Kom Ombo a fort is being erected, and advantage has been taken of the work to lay bare some of the covered portions of the Ptolemaic temple. As I picked up a broken Coptic ostrakon there, I hope we may soon hear that a find of Coptic ostraka has taken place.

At Thebes Prof. Maspero has had the good fortune to open an unripped tomb, and obtain from it objects of great interest, among them a wooden table for offerings. I have no adventures of my own to record, except the discovery of a perfect nest of Greek *proskynemata* in one of the quarries on the western bank of Gebel Silsilah. They belong to the latter days of Egyptian paganism, and are chiefly valuable for the number of Graecised Coptic names which they contain.

In the *débris* of the old town at the foot of Gebelén, or the "Two Hills," south of Ermont, I picked up a demotic ostrakon, and my enquiries among the villagers subsequently elicited another. As the villagers now know

what an ostrakon is, and that it possesses a peculiar value in the eyes of the Franks, I hope that some future visitor to the place may obtain more of them. Some of the bricks belonging to the old fortress on the top of the hill, close to the tomb of Sheikh Mûseh, have upon them the cartouches of Isis-m-kheb and Ra-men-kheper, like bricks of the same size and character found at El-Haybi, near Feshun, and show, consequently, that the two fortresses are of the same age. As at El-Haybi, the upper courses of bricks have been baked in the kiln. The mummy of queen Isis-m-kheb was among those found in the now famous pit at Dér-el-Bâhâri. She, like her husband, Ra-men-kheper, belonged to a dynasty which reigned at Thebes while the XXIst Dynasty of Manetho was ruling in the Delta. In spite of the extent of its power, however, it was unrecognised by Manetho, true to his principle of admitting but one legitimate dynasty in the periods when Egypt was divided among two or more reigning families. A. H. SAYCE.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- ALBRECHT, C. Ludwig Börne. (1796-1837.) Leipzig: Wigand. 3 M.  
D'HAUSONVILLE, le Comte. *Études sociales: misère et remède.* Paris: Calmann Lévy. 7 fr. 50 c.  
PROKLIS, R. Heinrich Heine. *Sein Lebensgang u. seine Schriften nach den neuesten Quellen dargestellt.* Stuttgart: Bieger. 4 M. 50 Pf.  
SCHLOSSER, A. *Die Literatur der Steiermark in historischer, geographischer u. ethnographischer Beziehung.* Graz: Goll. 6 M.

### THEOLOGY, ETC.

- CATENAE in Evangelia Aegyptiacae quae supersunt Pauli de Lagarde studio et sumptibus edita. Göttingen: Dieterich. 25 M.  
COENLIE, O. H. *Das Buch d. Propheten Ezechiel.* Leipzig: Hinrichs. 15 M.  
NAUMANN, O. *Wellhausen's Methode, kritisch beleuchtet.* Leipzig: Hinrichs. 2 M.

### HISTORY, ETC.

- BECKE, B. *Zinzendorf im Verhältnis zu Philosophie u. Kirchenthum seiner Zeit. Geschichtliche Studien.* Leipzig: Hinrichs. 8 M.  
BOEHMER, J. F. *Regesta archiepiscoporum Moguntinensium.* 2. Bd. 3 Lfg. Bearb. u. hrsg. v. C. Will. 12 M. 40 Pf. *Regesta imperii.* I. Neu bearb. v. E. Mühlbacher. 4 Lfg. 6 M. Innsbruck: Wagner.  
FESTER, R. *Die armirten Stände u. d. Reichskriegsverfassung.* (1681-1697.) Frankfurt-a.-M.: Jügel. 3 M.  
LINDENSCHEIT, L. *Handbuch der deutschen Alterthumskunde.* 1. Thl. Die Alterthümer der Merovingischen Zeit. 2. Lfg. Braunschweig: Vieweg. 12 M.  
MALAGOLA, C. *Il cardinale Alberoni e la repubblica di San Marco.* Bologna: Zanichelli. 6 L.  
MEZZABOTTA, E. *La papessa Giovanna.* Rome: Perino. 5 L. 20 c.  
NAMECIE, Mgr. *Le Règne de Philippe II. et la lutte religieuse dans les Pays-Bas au 16<sup>e</sup> Siècle.* T. 4. Paris: Fetscherin. 5 fr.  
REGESTEN zur schlesischen Geschichte. Hrsg. v. C. Grünhagen. 3. Thl. Bis zum J. 1800. 2. Hälfte. Breslau: Max. 6 M.  
WALLON, H. *La Révolution du 31 Mai et le Féodalisme en 1793: ou la France vaincue par la commune de Paris.* Paris: Hachette. 15 fr.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- KREJCI, J., u. K. FREJTMANTEL. *Orographisch-geotektonische Uebersicht d. silurischen Gebietes im mittleren Böhmen.* Prag: Rziwnatz. 4 M.  
MEYER, A. B. *Gurina im Obergailthal (Kärnten). Ergebnisse der im Auftrage der anthropolog. Gesellschaft zu Wien im J. 1894 vorgenommenen Ausgrabn.* Dresden: Hoffmann. 20 M.  
THILO, Ch. A. u. O. FLUGEL. *Ueber die praktische u. theoretische Pädagogik Herbart's.* Langensalza: Beyer. 1 M. 20 Pf.

### PHILOLOGY.

- DAHL, B. *Zur handschriftenkunde u. Kritik d. ciceronianischen Cato major.* I. Codices Leidenses. Christiania: Dybwad. 70 Pf.  
MENRAD, J. *De contractionis et synizesos usu Homero.* München: Buchholz. 3 M.  
NOACK, Ph. *Lehrbuch der japanischen Sprache.* Leipzig: Brockhaus. 15 M.  
SÄTTLER, E. u. Gomeryd, das ist: *Grammatik d. Kymraeg od. der kelto-wälischen Sprache.* Zürich: Müller. 10 M.  
SOLF, W. *Die Kasmir-Reccension der Pañcatika. Ein Beitrag zur ind. Text-Kritik.* Kiel: Haeseler. 2 M.



## CORRESPONDENCE.

## AMERICAN RIGHTS AND WRONGS.

Skerryvore, Bournemouth: March 15, 1886.

Will you allow me to say a word or two on the questions of American rights and wrongs?

1. Authors should be careful to understand the bargains into which they enter with English publishers, and either strictly reserve American rights or see that they receive an equivalent. It is a mistake to suppose that, in the worst of cases, America brings nothing. There is always a little money to be got for advance sheets. I have known it to be near a third of what the author could raise (in money down) at home; and this is too great a consideration to be let slip.

2. In most cases, the author will do best to sell the advance sheets to some American publisher, and then forget that such a book existed.

3. There is, in the States, as at home, a difference in publishers. At a time when so many scalded authors rush into print with their complaints, I think it no more a pleasure than a duty to name Messrs. Charles Scribner's Sons. I have had but one year's dealings with this firm; but it would be hard to express my sense of their good faith and generosity.

4. A word to English publishers. I have known them to dispose of advance sheets (without accounting) when the book was burdened with a royalty to the author. I am no lawyer, but I make bold to say this practice is indefensible; and if brought before a judge, would lead to white faces.

5. The proposal (made by an American) of a system of stamp is one of those radiantly simple things that offend such as live in darkness. It will not be accepted yet awhile; but there is no colourable reason against it. It could not hurt the publisher in any fair business; and if he dislike the proposal, it is either from blind conservatism, or —

6. In the meanwhile, let us try to get our own copyright law amended, and wait, with such civility as we can muster, for the States to follow in our wake. We lie bare to robbery, and we do well to be annoyed; but our American brethren are but imperfectly protected, and a little generous ardour to improve their case will do ours no harm.

ROBERT LOUIS STEVENSON.

## ORIENTAL TRANSLATIONS OF THE NATIONAL ANTHEM.

London: March 13, 1886.

Prof. Max Müller objects to the method both of Prof. Weber's translation of the National Anthem into Sanskrit in the *Indian Antiquary*, and of the adaptation into Panjabi by Rām Dās Chhibbar, which I appended to it, and for which I am so far responsible. His grounds are, "that, in order to sing the music of the National Anthem with Oriental words, it is absolutely necessary to adopt the metre, and, if possible, the rhymes of the English original." Prof. Weber is quite capable of taking care of himself and of defending his rendering, if he so desires; and all I will now do, therefore, is to point out where I join issue with our critic.

I may as well say here that Rām Dās Chhibbar did not gain the prize for the Panjabi translation given by Sir William Andrews's Committee, but I do not know what canons of criticism they applied to the competing renderings. I published Rām Dās's rendering for merits which it possessed, as I thought, on its own account. I have had it by me for some three or four years, and its special merits I will now endeavour briefly to explain.

Prof. Max Müller's dictum, that "it is absolutely necessary" to adopt the metre and rhymes of the English original in translating the National Anthem into Oriental languages, is

based on the assumption, which succeeds it in his letter, that the chief object of such translation is to enable natives to join with the English in singing the Anthem. The flaw in this argument is visible in the professor's own letter a little lower down, where he says that "no English regiment will ever sing its National Anthem to the tune of Hār Phúlán dī," the popular native tune to which Rām Dās set his adaption. Precisely; and I can say with equal assurance that no native regiment, left to itself, will ever sing any vernacular version of "God save the Queen" to the tune of that name. If it be taught, or made to do so, it will never sing the anthem *con amore*, and the object of the translation would be therefore lost. By a mistake in the post, the music plate of the air of "Hār Phúlán dī," intended as an accompaniment to the paper in the *Indian Antiquary*, went astray, and it cannot be published now till the April issue. However, I send you a copy, from which you will see that it is not in the least likely that any body of Englishmen or Europeans would ever think it music. But the Panjabi revels in it, every girl knows it, and it is, in every sense, a popular and taking air in its native land. May I ask Prof. Max Müller, and those who think with him, to try and imagine that the air of "God save the Queen" is as equally impossible to the genuine native as his beloved "Hār Phúlán dī" is to us?

And this leads me to the gist of my argument. If you want to make the sentiments contained in the National Anthem really popular among the natives of India, you will never do it by trying to teach them a tune running counter to all their notions of music, i.e., to what is pleasing to their ears as they are at present educated; nor will you succeed in forcing their language to suit this tune by means of a metre to which they are utter strangers.

Rām Dās, as he told me himself, wished his adaption to "take" among the people generally. He wished the women at the wells and the women behind the *pardah* to sing it equally with the soldier in his hut and the labourer in the field. He therefore decided to make his adaptation—or translation, if you like to call it so—fall into a metre that everybody knew, and to be sung to a tune that everybody liked. This method is peculiarly suited to the Panjab. Rām Dās was once at some trouble to impress upon me that the best way to get at the sympathies and feelings of the Panjabis was through verse and song, and I must say that my experience has confirmed this belief. A glance at the quarterly returns of the local publications will show that among the books and pamphlets that "pay" are verse and reproductions of popular poems—many meant to be sung or recited. The great request in which the wandering bard and the producer of "people's poems" are still found is another proof of this tendency. But it goes without saying that the verse and the song must be popular and really what the people like, not a foreign metre and, to their ears, a barbarous foreign tune.

Another point always to be borne in mind in judging adaptations or translations of this kind in an Indian vernacular is that every native—high and low, educated or uneducated—dearly loves a neat idiom, a happy turn of expression according to his notions. I have seen a man gloat over one, repeat it to himself, and go away determined not to let it slip out of his memory. In Rām Dās's rendering, there is one such in the first line of the second verse:

"*Rahe sadā eh anand; vingā ho na is dā vāl.*"

"May she ever reign happy; may never a hair be crooked."

That is, "May her serenity be never disturbed." I have seen this particular expression elsewhere,

and even heard it used, but, nevertheless, its presence would be sure to please and attract the native reader.

The excellencies, then, of Rām Dās's version are that it is very idiomatic as well as poetical, in a metre well known to the people, and adapted to a tune they all like.

In my humble opinion, so long as the Englishman will not fall in with the Indian's music, nor the Indian with the Englishman's, the hope that they will ever sing together is an idle dream; and, however admirable as *translations de force* into the Indian vernaculars may be, which exactly represent English rhymes and rhythms, they are useless for the purpose of making "God Save the Queen" a popular anthem among the natives.

R. C. TEMPLE.

## HUNS AND HUNS.

Oxford: March 8, 1886.

The controversy about the Huns is of the kind the Germans appropriately call "Errettung," a clever salving of unsound, untenable texts or tenets. What "hun" in Huntheow, Hunferd means—whether the bear's cub, or, through intermarriage, the Asiatic Huns, or whatever else—let doctors tell, it matters nothing; for that the Hünar, Hūna-land, Hünkr of the Eddic lays, and elsewhere in Norse song and saga, intended to mean the Hunnish people of Asia, whose king was Attila, this is as certain as that Englar, England, Enskr, wheresoever met with, are meant for our England and our English; so that, wherever in a fair common-sense way it cannot mean these Asiatic Huns, the text or something must be out of joint. As happened in the similar case, within my experience, which I am now going to relate.

In a passage in the Orkney Saga we used to read how that the Orkney-Earl Thorfin was camping in Caithness at a place "on the border (the author informs us) of England and Scotland." Hence the earl sent his men on a foray south into England to lift cattle in good border fashion. Munch, the historian, thinking this odd, held that something must have dropped out of the text, and moderately suggested to add an *ok* (and), thus getting sense. "Well done!" one looks for from the grateful critics. Nothing of the sort. You have been uselessly tampering with the "Ueberlieferung," say they, the text is all right. No "and" or anything is left out; for, see, there are two Englands: (a) the one we know, which is not meant here; (b) an appellative England, from *eng* (meadow) and *land* (land), which is here meant, bordering on Scotland in Caithness, situated in the Dals, from which "Thorfin fetched his cattle." And so Munch's emendation was pooh-poohed out of existence. Long years after Munch's death I laid hands on an old, hitherto unknown, MS. translation of the Orkney saga, copied from a now lost vellum; and here Thorfin is camping in Caithness, whereupon the text proceeds to tell how he left there for the Hebrides, harried those isles, then ran down along the West coast of Scotland till he came to Galloway, whence he sent his men south into England to lift cattle; for here, adds the Icelfander, who wants to air his British geography, "Scotland and England meet." It is clear, therefore, that not only "and," but a whole sentence has been skipped—a frog-like somersault, from stop to stop or from line to line, as scribes' wont is. And now, good reader, a merry leap from England in the Highlands to the Huns on the Rhine.

The Eddic lays speak of Sigurd, the lord and champion of the Huns; Hunnish lasses are sitting, lady-like, at tapestry. A reader of Ammianus may well start at this, and, if he be an historian, hold up his hands in despair. Is

this history? is it poetry, even? What about the text? All right, is the critic's reply; for have not we said it in print: there were two sets of Huns: *lingua, institutis, legibus, inter se differunt*, as we were taught in our boyish days; so with those Huns: (a) The Asiatic Huns, with no drop of German blood in their veins, who took their liquor out of the silver-mounted skulls of enemies slain in battle; and (b) West-phalian tribal Huns, of pure German blood, with nothing in common but the name; attested to by holy Bede; sung of in immaculate Eddic lays; gentle. Furthermore: There are two Attilas—(a) Bloody Attila, ruling over the Asiatic Huns; and (b) a Dadda or Papa Attila (the word meaning "father-kin"), true German to the core, ruling over the Huns on the Rhine.

Rather than argue with my genial, learned friend, Dr. Karl Blind, I will tell him another little story, an astounding antiquarian discovery, which, I venture to think, out-Huns his German Huns. Many, many years back, when I was still in the sweet teens of my literary life, the following discovery was made in sober earnest by no mean scholar; I speak it in all respect:—Iceland abounds with Johns. Out of every six or seven males, one is named John. This is rather a bewildering state of things in a country that has no family names, and only single baptismal names (as I myself, and sisters, and brothers, parents, &c.), "a lord with two names" being unheard of. Six centuries back the Johns had a strong poll, for in the baptismal form it stands "I Christen thee (if a boy) John . . .," and in the pleading at the bar, each combatant addresses the other by and "upon the head of John." That all these Johns should be the namesakes of the Baptist and the Evangelist was more than a patriotic antiquary could be expected to admit. But, says my friend, there was a double set of Johns, co-existing, collateral, with nothing in common but the name: (a) The Johns of the Bible, non-Norse, and comparatively late; and (b) an Old-Norse, indigenous, Odinic race of Ions, or Jöns, living in high latitudes ever since the dawn of time, attested in old legal formularies (*ut supra*); still surviving in place-names all over Scandinavia, in Jonkoping, (where the "tandstickor," by the way, are manufactured) in Jonaker-herad, from the Eddic king Jonakr. From these Odinic "Johns" the Icelandic ones, if not all, yet a fair sprinkling, are descended. In after days, on the introduction of Christianity, the set (a) invaded the lands of the north, and were mixed up with (b), causing much mystery and confusion. Note, that the Odinic Johns use no *h*, neither did "rare Ben," nor do the Jones of Wales at the present day.

This "duplicate trick" is an old game with Northern antiquaries (Torfaeus, Suhm). It is a key that unlocks all doors, double-Johns, double-Huns, double-England, double-Odins, about as substantial, I venture to think, as "the two Speakers in the Chair," of a statesman's after-dinner vision. Bede is a prime authority on early Christianity in England, but none at all on the question of Huns. The Eddic lays, particularly those on Sigurd, are far from being immaculate. They have come down to us in a most mangled, ruinous state. To my mind the Huns of Sigfred, the Hunnish tapestry, is mere moonshine resting on a bad text, that and no more.

I have been told by a German friend that Mone in 1830 suggested the identity of Sigfred-Arminius; and I also hear, on the best authority, that this was a favourite idea with the late Chevalier Bunsen. I knew of neither, and my argument is drawn from other sources than theirs. Still, I am glad to hear it; for this consensus with famous scholars of the past helps to confirm one's own views.

G. VIGFUSSON,

London: March 6, 1886.

In my last letter I had purposely distinguished the German *Hunes*, among whom the Atli or Aetla name occurs, and who took part in the "Making of England," from the Mongolic *Hunns* of Attila. I also gave the name of the corresponding German tribe in the Anglo-Saxon "Wanderer's Song" as *Hunas*. In print, I regret, this useful distinction has disappeared; and I would thank you for letting me restore it.

King Hün is, in the "Wanderer's Song," the legendary ancestor of the German Haetwares, or Chattuarians, whose name occurs in "Beowulf," and who dwelt on the Lower Rhine where the Eddic Huna-land lies. The Hunes, having come over to Britain, their name, as well as that of Atli or Aetla, has been preserved in English place-names. The name Aetla also occurs in the "Wanderer's Song" in connexion with the Hunes. Mr. Bradley was, therefore, certainly right when saying, with regard to such names as Hunferth and Aethelhun: "That the syllable *hun* in these cases has any connexion with the people of Attila, it is not easy to believe." Of the true connexion there cannot be any doubt.

Armin (as I wrote the word in my last letter) I hold to be a genuine German name. It may have been slightly Latinised. Long ago, it has been pointed out that *Arminius* was a Roman gentile name; but there is also abundant authority for a Teutonic derivation for the name of the Cheruscan chief. Perhaps Armin, in German, means "war-leader," as Simrock endeavours to show.

The first part of Thusnelda's name has been explained from *Thurs* (giant). In that case, the name would mean a huge Bellona. There are many warlike female names in German. The explanation mentioned, if not certain, is yet allowable. As we have no specimens of the language of those days, it is unsafe to reject a name merely because we cannot fully understand it from our later tongue. Even for such ordinary names as Heinrich the most different etymologies have been offered, some connecting it with the Hunes, others with *Hain* (grove).

The Roman or Greek ear did not always catch foreign names quite correctly; but that is no reason why we should propose a violent alteration. For my part, I see in the consonance between the first syllable in Thusnelda's name, and that of her son Thumelik, the possibility of a trace of that "mother-right" which may have lingered in the Vanic creed—a Water-worship that was overcome, according to the Edda, by the Asa faith; the latter being evidently a religion connected with a cult of light or fire. In North-Western Germany, as well as in Bavaria, remnants of the Vana religion are still traceable in folklore.

KARL BLIND.

#### "JUBILEE" OR "JUBILEE."

Trinity College, Cambridge: March 15, 1886.

In the ACADEMY of March 13 there is a report of a paper on the Revised Version of the Old Testament, read by Mr. B. Dawson before the Philological Society, in which he is said to have condemned some of the revisers' "attempts at spelling reform, like *jubilee* to *jubile*."

Mr. Dawson does not appear to be aware that *jubile* is the spelling of the Authorised Version of 1611, and, so far as I know, of all the editions of that version which have been printed since.

W. ALDIS WRIGHT.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 22, 5 p.m. London Institution: "The Making of Mountains," II., by Prof. T. G. Bonney.  
8 p.m. Society of Arts: Cantor Lecture, "Petroleum and its Products," II., by Mr. Boverton Redwood.

8 p.m. Aristotelian: "Kant's Dialectic of the Practical Reason," by Mr. A. F. Lake.  
8.30 p.m. Geographical: "Burma: the Country and the People," by Mr. J. Annan Bryce.  
TUESDAY, March 23, 8 p.m. Royal Institution: "The Function of Circulation," III., by Prof. Gamgee.  
8 p.m. Anthropological: "The Present Condition of the Bechuana, Koranna, and Metabale Tribes," by Capt. G. E. Conder.  
8 p.m. Society of Arts: "Canada and its National Highway," by Mr. Alexander Begg.  
8 p.m. Civil Engineers: "The Economical Construction and Operation of Railways in Newly Developed Countries," by Messrs. R. Gordon, J. R. Moss, and G. C. Cunningham.  
WEDNESDAY, March 24, 5 p.m. London Institution: "Byron," by the Rev. Stopford Brooke.  
8 p.m. Society of Arts: "Domestic Electric Lighting," by Mr. W. H. Freeman.  
THURSDAY, March 25, 3 p.m. Royal Institution: "Electro-Chemistry," I., by Prof. Dewar.  
4.30 p.m. Royal Society.  
8 p.m. Telegraph Engineers: "Electric Lighting by Means of Low Resistance Glow Lamps," by Mr. Alexander Bernstein.  
8 p.m. Society of Arts: "Appliances for the Utilisation of Refuse and Dust Fuels," by Mr. Walter G. Macmillan.  
8.30 p.m. Antiquaries.  
FRIDAY, March 26, 8 p.m. Browning: "The Boy and the Angel" and "A Grammarian's Funeral," by Mr. Revell.  
8 p.m. Quakett Microscopical: Papers by Messrs. Michael, Morland, and Nelson.  
9 p.m. Royal Institution: "Certain Properties common to Fluids and Solid Metals," by Prof. W. Chandler Roberts-Austen.  
SATURDAY, March 27, 3 p.m. Royal Institution: "The Astronomical Telescope," I., by Mr. Howard Grubb.  
3 p.m. Physical: "An Arc Lamp suitable for the Duboscq Lantern," by Prof. S. P. Thompson.  
3.45 p.m. Botanic: General Meeting.

#### SCIENCE.

##### TWO BOOKS ON WESTERN ASIA.

*La Philosophie Religieuse du Mazdéisme sous les Sassanides*. By L. C. Casartelli. (Paris: Maisonneuve & Leclerc.) We must congratulate M. Casartelli on the valuable addition he has made to Zendic literature, and our knowledge of Zendic religion. His work is a clear and concise but thorough exposition of the religious and philosophic ideas of Mazdeism in the period of the Sassanid kings, the period, that is to say, when it assumed its final shape and philosophic completeness. The author begins by pointing out the diversity of opinions in regard to the Divinity held by the Mazdeite sects at that time, and then passes on to the doctrines taught as to the origin of evil, the character and number of spiritual beings, the origin and nature of the world and man, the principles of ethical conduct and the future state. In discussing these points he makes it abundantly clear not only that there were different schools of thought in regard to such subjects as the doctrines of dualism or destiny, but also that the beliefs of the Sassanid age were profoundly influenced both by Jewish and by Christian conceptions. The fact that no allusion is made to Mohammedanism in the Dinkart among the polemics directed in that book against Judaism, Manicheism, and Christianity is a strong argument in favour of the author's view that the work belongs to the Sassanid period, and may therefore be used in examining the Mazdeism of that epoch. M. Casartelli is a pupil of Prof. de Harlez, and, as might be expected, closely follows his illustrious master. We may gather from the Preface and a foot-note on p. 9 that he subscribes to what seems to us the untenable doctrine (at all events when unconditionally expressed) that "the Avestic religion is not identical with that of the Achaemenian kings." The Avesta and the Avestic religion, no doubt, took the shape in which we know them at a later period than that of Darius and his successors; no doubt, also, the later Achaemenian princes, as is expressly stated in a fragment of Berossus, fell away from the severe Ormazd-worship of Darius; but the inscriptions of this monarch appear to us to make it certain that his religion and that of the Gâthâs was one and the same. Avestism and Mazdeism grew naturally out of



the "Ormazdism" of Darius and Xerxes. The attempt of Geiger to rehabilitate the antiquity of the Avesta, has, it is true, failed; but it is no less true that his opponents will find it difficult to answer or set aside some of the arguments which he brings forward.

*L'Asie occidentale dans les Inscriptions assyriennes.* By A. Delattre. (Brussels: Vromant.) M. Delattre is favourably known by a brochure on the historical inscriptions of Nineveh and Babylon, in which he compared and criticised, from the point of view of the outsider, the various translations that have been given of them. Since then he has himself entered the circle of Assyriologists, and in his present publication he undertakes to give in detail those passages of the Assyrian texts which bear upon the geography of Western Asia. In doing so, however, he adopts a tone of superiority towards his predecessors which is not justified by actual fact. The sense of the historical inscriptions has long been known, while the few words of doubtful meaning which occur in them have been marked as such by previous translators. Nor does M. Delattre add much to the geographical identifications of Schrader, Delitzsch, and others; indeed, in dealing with the geography of the countries bordering upon Armenia, he shows himself unacquainted with the results of the latest researches. His attempt to transfer the Yavnâ, or Ionians, from Cyprus to the city of Jabneh is hardly supported by the words of Sargon, who describes them as having been "caught like fish in the middle of the sea"; and it has been pointed out again and again that Yatnan (or Cyprus) is a false reading for Yânan, which represents the name of the Ionians when pronounced without the digamma. But M. Delattre shows himself to better advantage as a literary critic than as a geographical or historical one; witness his statement that Samaria was twice taken, once by Shalmaneser and immediately afterwards by Sargon! His little book, however, will be found useful by those who wish to know the exact words of the Assyrian inscriptions in their references to Western Asia, as well as the reasons which have induced Assyrian scholars to identify certain geographical names occurring in them. He has, too, contributed some identifications of his own; one of which is of special importance. Oppert, Lenormant, and Sayce have long ago pointed out that the land of Magan, mentioned in the cuneiform texts, was the Sinaitic Peninsula; this is now proved in convincing detail by M. Delattre, who further shows that the land of Melukkhka, so constantly associated with Magan, must be sought not in Ethiopia or in Libya, as has been supposed, but in the region immediately to the east of the Wady el-Arish.

### CORRESPONDENCE.

#### THE REFORM OF LATIN PRONUNCIATION.

Trinity College, Oxford: March 15, 1886.

I had hoped that some other voice than mine would have given expression to the dissatisfied feeling which the recent manifesto of the Cambridge triumvirate on the question of the reform of Latin pronunciation cannot fail to produce among Oxford men.

1. In 1873, the syllabus was the joint work of the two universities, and was signed by each of the professors of Latin. There was a good deal of discussion before it was issued, and part of its value consisted in its not attempting to define too closely. Especially that most controverted question, the pronunciation of consonantal *u*, was left undetermined. The new Cambridge triumvirate feel no such scruples. They define every sound. Satisfied with drawing their own conclusions, and trusting in their own intuitions of right where, as every one knows, it is the most difficult thing

in the world to keep clear of being wrong, they issue for the approval of the English nation anew and improved syllabus of Latin pronunciation, in which the only English authorities quoted are Mr. H. A. J. Munro, Mr. A. J. Ellis, and Mr. Sweet; in which Corssen, Max Müller, and Roby are ignored; in which no French and no American writer on the subject is considered at all.

2. Can we wonder that the attempt to reform Latin pronunciation is as abortive as it unfortunately is, if the details of its management are so unskilful? No scheme can hope for success in England which does not proceed equally from both universities. If the triumvirate spoke with the authority of Varro or Charisius, their action could scarcely be successful, supposing it to represent Cambridge alone. The very least that could satisfy would be a conference of scholars from both universities. Would it not, indeed, be giving the move a real chance of making its way against the enormous obstacles it has to contend with, not merely to ask for the written opinions of members of the Scotch, Irish, and American universities, but to invite them to a *bond fide* discussion?

3. If this is held to be impossible, at least any such advance upon the syllabus of 1873 as has just been issued by Messrs. Peile, Postgate, and Reid, should be subjected for revision to the Oxford Philological Society, and should in no case be allowed to steal a march upon our schoolmasters, or take the place of the former syllabus by surprise. Mr. Roby's letter in the ACADEMY of March 13 may be taken as indicating the feeling of those who have made this subject a special study. But how many would not stop to consider the question from the student's calm and dispassionate point of view, but would content themselves with the remark that they saw no reason for preferring the judgment of Messrs. Peile, Postgate, and Reid to that of Messrs. Palmer and Munro?

4. I suggest, finally, that if a new syllabus is to be drawn up, it should be of a more formal, more detailed kind. It is an outrage to research and to criticism alike to be told dogmatically that *u* as a consonant was always *u*. This single question might well occupy a considerable volume; and to ignore so many palpable facts so telling on the opposite side, to put aside the conclusions of so many philologists as disposed of, is a dangerous mode of procedure. It is doubly dangerous where the reform aimed at has met with so much opposition already as to be in peril of succumbing completely. Can the Cambridge committee really believe that they are competent to decide this and other equally doubtful points by an *ipsi diximus*? I feel sure that no Oxford committee would have assumed so grave a responsibility. Let us by all means aim to formulate our doctrine of immaculate pronunciation—I, for one, have, since 1873, invariably used the syllabus then drawn up, not without occasional protests from my friends—but let us take all possible care that our doctrine is a real expression of catholic feeling on the subject.

ROBINSON ELLIS.

Trinity College, Cambridge: March 15, 1886.

As one of the committee who drew up the scheme for a reformed pronunciation of Latin printed in the ACADEMY of March 6, I should like to say a few words upon it. The committee prepared their report at the request, and for the consideration, of the Cambridge Philological Society; nor did they contemplate (on this point I may speak both for my colleagues and myself) the publicity which it has obtained by being printed *in extenso* in the ACADEMY. Till then, it had only been circulated among members of the society and teachers of Latin in Cambridge; and (for the purpose of bringing

it under the notice of all resident members of the university) it had appeared in the *Cambridge University Reporter* in the account of the proceedings at a meeting at which it was discussed. The following questions (and especially those portions of them which I have marked by italics), which were circulated along with the report, will more clearly indicate its intention: (1) Are you in favour of a reform in the present English pronunciation of Latin in the direction proposed? (2) Should you be prepared to adopt it yourself in your teaching, (a) in any case, (b) if it were generally adopted in the University of Cambridge? (3) Have you any suggestions to make (a) as regards the proposals of the committee, or (b) as to the best methods of securing the adoption of the changes recommended?

The report, being a summary of generally received views upon the facts of Latin pronunciation, with special reference to practical requirements, was drawn with all possible brevity. This circumstance would, without explanation, render it liable to misconceptions, and in particular to a suspicion of dogmatism, which is wholly unfounded. For myself, I should be the last to deprecate criticism; and I shall be only too glad to read or receive any observations from Latin scholars or phoneticians upon the subject. As Mr. Roby in his letter refers to his well-known Latin Grammar, I may say that his contributions to the subject there were not overlooked in the preparation of the report, although they are not specially mentioned in it.

J. P. POSTGATE.

### A BASQUE QUESTION.

San Remo: Feb. 25, 1886.

In the *Transactions* of the Philological Society, 1882-3-4, part iii., page 652, Note 1, Prince Bonaparte asks:

"Can it happen that M. Van Eys is not aware that the numerous feminine verbal terminations such as *dun*, *dezaken* . . . etc., have as conjunctive forms *dunala*, *dezakenala* . . . ?"

This doubt can easily be dispelled; and I answer in Prince Bonaparte's own words, but in the negative. It cannot happen that I am not aware (nor anyone who has read my Grammar) of the point in question. A verbal flexion (not termination) followed by the conjunction *la* (that), exactly like an English flexion preceded by the conjunction "that," is as plain as anything can be. I do not understand the object of the question. It would lead one to suppose that these forms are new to Prince Bonaparte. His adjective "numerous" also points in that direction. These flexions cannot be said to be numerous. All of them of course can be followed by the conjunction. Who would speak of the numerous substantives accompanied by the article—in English before them, in Basque after them? As to the rule laid down in my Grammar, that *n* is not tolerated before *l*, or that when *n* is left a vowel is put between *n* and *l*, it is unassailable. Though Prince Bonaparte asserts that this rule is "traversed by the most palpable facts," I defy him to quote an example where *n* is followed by *l*; and if he succeeds in finding one, I will quote fifty where *n* is dropped, and prove that his "facts" are the exception, and that my rule is the true one. The other rule, that *n* is not followed by *l*, is equally unassailable. When Prince Bonaparte says that *nora* is formed from *no-ra* (where-to) he is in error; "where" is *non* and never *no*, except sometimes in composition, as in *nora*, where the final *n* is dropped according to the rule. This error serves to uphold another theory, namely that *no* should be the theme of *nor* (who) the interrogative pronoun, and at the same time of *non* (where) the local adverb. This needless con-

fusion about two words which present not the least obscurity is followed by this statement of Prince Bonaparte:

"Besides, one cannot be surprised if the theme *no*, which is always personal when employed with the non-local case-suffixes, may cease to be such and become adverbial or local when the latter affect it."

I think that, on the contrary, one would be extremely surprised at this wonderful change of an interrogative personal pronoun into a local adverb. Prince Bonaparte is obliged to acknowledge that *nondik* (where-from) and *nongo* (where-of) exist. And as these words flatly contradict his theory, according to which they should be *nodik* and *nogo*, some explanation was wanted; and this is given in the shape of a little dissertation on Latin, Spanish, and Ostiak pronouns and adverbs, which have nothing whatever to do with the Basque language. This dissertation is what the French term so aptly "à côté de la question." What was wanted to be explained was, why *nongo* and *nondik* are not *nogo* and *nodik*, in the same manner as *nora*, which is never *nonra*, and why the Basques amuse themselves by placing an *r* after *no* to make *nor* (who).

I will add a few words regarding what I will call a slip of the pen. On p. 648, Prince Bonaparte, speaking of a form of the future employed by Liçarrague, which he calls a "double future," says: "And though it is not indicated in any grammatical work on the Basque language, I have ascertained its existence," &c. In my Grammar, p. 169 (published 1879), several examples of this future are to be found, and are explained; and there Prince Bonaparte may read, if he has not already done so, that the future in this tense is expressed twice. I say there "Le futur serait exprimé deux fois." Thus, all that Prince Bonaparte has done is to give the name of double future to that compound tense.

W. VAN EYS.

#### SCIENCE NOTES.

THE various State Cabinets of Natural History in Vienna have recently been united in one grand scientific institution. This new museum, built under Baron von Hasenauer, was commenced in 1872, and completed externally in 1881. The collections have now been transferred to this building, and a new serial publication has just been started under the title of *Annalen des k.k. Naturhistorischen Hofmuseums*. The publication is edited by Dr. Franz von Hauer, who devotes the first number to a sketch of the history of the museum, and a report on its progress during 1885.

UNDER the name of "germanium" Dr. Clemens Winkler, of Freiberg in Saxony, has recently described a new element which he has discovered in a mineral called "argyrodite." The argyrodite is itself a new mineral species, found at Freiberg by Prof. Weisbach. It consists of silver, sulphur and germanium; the last-named body being described as a non-metallic element having relations with arsenic and antimony.

Report on the East Anglian Earthquake of April 22nd, 1884. By Raphael Meldola and William White. (Macmillan.) This report furnishes an excellent illustration of the kind of work which may be advantageously undertaken by a local scientific society. As soon as it was ascertained that the subterranean disturbance which alarmed East Anglia some two years ago had its origin in the county of Essex, Prof. Meldola suggested that the phenomena should be thoroughly and systematically studied by the Essex Field Club. This club, though founded so recently as 1880, had already justified its existence by the useful work which it had accomplished in connection with the prehistoric

antiquities and natural history of the county. But it had never been called upon to touch the subject of seismology, and, consequently, the work suggested by Mr. Meldola fell heavily upon his own shoulders. In order to collect information, all the disturbed villages were visited, and the damaged buildings carefully examined, while appeals for further information were widely circulated throughout the country. These enquiries led to the accumulation of a vast amount of material, which, after being weighed and sorted, formed the basis of this report. The report is issued as the first volume of "Special Memoirs" of the Essex Field Club. It appears that the catastrophe of 1884 was the most serious earthquake which has occurred in the British Islands for about four hundred years. The shock probably originated beneath the villages of Abberton and Peldon, but the disturbance was felt over an area of about 50,000 square miles. It is difficult to estimate the rate at which the shock was propagated, but on a rough calculation the mean velocity seems to have been about nine or ten thousand feet per second. The structural damage was limited to an area of fifty or sixty square miles in the north-eastern part of Essex, where between twelve and thirteen thousand buildings, mostly on London clay, were more or less injured. On taking a general survey of the entire area over which the disturbance was felt, it is found that the vibrations were transmitted more rapidly along the older than the newer rocks, and that the shock was especially violent along free margins, such as coast-lines and river-valleys. Happily, this country is so free from seismic disturbance that few people feel much interest in observational seismology; but those who care to take up the subject, and study the best methods of observation, will find in this report an excellent introductory guide.

#### PHILOLOGY NOTES.

PROF. TERRIEN DE LACOUPERIE will deliver the sixth and last lecture of his course at University College, on Wednesday next, March 24, at 4 p.m. The subject is "The Mon-Annam and Cambodian Languages."

At the meeting of the Académie des Inscriptions on March 5, M. Antoine Héron de Villefosse was elected a member in the place of the late M. Egger, and M. Auguste Longnon in the place of the late M. Miller.

MR. DAVID NUTT's spring list of publications comprises the following:—*Exercises to accompany the Wellington College School French Grammar*, by Mr. A. J. Calais; *A German Accidence and Minor Syntax*, by Mr. A. E. Alcock and Mr. H. A. Bull; *My French Notes*, by Mr. M. Deshumbert; *Hints on the German Strong Verbs*, by Mr. J. Niederberger; *Merugud Uliia Maice Leiriti*, the Irish Odyssey, edited, with Introduction, Translation, and Glossary, by Prof. Kuno Meyer; Heine's *Harreise*, with Grammatical, Literary, and Historical Notes by M. Lippner; *Vocabulaire Français: French Word Book*, with Introductory Guide to French Conversation by Fernando Vogelsang; and revised editions of the Wellington College French and German Grammars.

THE new number of Kuhn's *Zeitschrift* opens with a paper by Rudolf Meringer, entitled "Contributions to the History of the Indo-Germanic Declension." It deals with the dual of the *o*-stems and the flexion of the number two. Prof. Ludwig, of Prag, writes on the Vedic words *dhāman* and *svadhā*; Hermann Jacobi on irregular passives in Prakrit. Karl Geldner translates Yajna 32. Wilhelm Schulze handles the Latin *v*-perfect, treats of the suffix of the nominative plural masculine and feminine, and gives some etymological mis-

cellanies. He brings, for instance, Greek *σῶρος* (Il. 23.91) from \**tworós*, comparing Lithuanian *tvėrti* "fassen," *tvártas* "umzäunung," and for the meaning the German "gefäss." He finds the root *ruj* (to break), Lithuanian *lūsti*, in Hesiod's ἀ-λυκτο-πέτραι "infrangible bonds." He connects *βλαβρός*, from \**mlabros*, with Sanskrit *mārdhan* "head," with which the Irish *mullach* (from \**mullāco-s*) is obviously cognate. In *δάμαρ*, gen. *δάμαρος*, he sees a compound of *dau*, the weak form of *dem*, whence Zend *dema* (dwelling), Greek *δέμα*, *δέμας*, and of the root *ar*. The word accordingly means "one who orders the house," and should be transferred from Curtius's No. 260 to his No. 265. The Hesychian *δέμαρτις γυνή* may be added. F. Holthausen also gives some interesting etymologies—e.g., *χρῆμψ*, gen. \**χρεμβός*=the Teutonic *grimpo* "gudgeon," and *καυθόλη*, which stands (by Grassmann's law) for *χαυθόλη*, and is cognate with the Gothic *gunds*, Anglo-Saxon *gund* (virus). Hartmann writes on the *κ*-perfect; Whitley Stokes on Irish feminine stems in *i* and *u* (*omun* "fear," Gaulish *obnu-s* might have been added), and neuter stems in *s*. Geiger explains two Scythian names which occur in grave-inscriptions found at Cologne—*Ovandam*=an Iranian \**huvantama* (reverendissimus), and *Ovania*=\**hivanya* (reverenda). With the latter name compare the Sanskrit *venya*, which occurs in Rv. x. 148.5 as a proper name. P. von Bradke writes on Sanskrit *hēd*, *hēl*, *mēd*; Karl Geldner on the Old-Persian *thakatā*. A controversial paper, by Johannes Schmidt, on Schleicher's conception of the phonetic laws winds up an excellent number.

THE *Literarisches Centralblatt* of February 27 has a very favourable review of Byrne's *General Principles of the Structure of Language*.

#### MEETINGS OF SOCIETIES.

CLIFTON SHAKSPERE SOCIETY.—(Saturday, Feb. 27.)

J. H. TUCKER, Esq., in the Chair.—"Richard II." was the play for consideration. Mr. John Williams read a paper on "The Various Plays issued under the Title of 'Richard II.," pointing out the differences between the Quartos, and coming to the conclusion that the additions in the later ones had been written at the same time as the other portions, but that they were not printed till after the death of Elizabeth. He also thought that the play acted by the desire of partisans of Essex on the eve of his rebellion was Shakspeare's "Richard II."; and, after alluding to the play on the earlier portion of the reign seen by Dr. Simon Forman, said that the reference by Bolingbroke to his son in V. 3 was most probably added some time after the first appearance of "Richard II."—Mr. John Taylor read "Historical Notes on 'Richard II.," comparing the play with many passages from the old historians. He pointed out that Barclowlie Castle, which the Clarendon Press editors thought an error for "Hertlowli" (Hart-lech), appears in William Wyre's *Itinerary*. Shakspeare's description of Berkeley Castle seems to have been derived from personal observation. It is of interest to note how clearly Shakspeare recalled the conversation he here (II. 3, 41-50) gives to Bolingbroke and Percy when he was writing "1 Henry IV." (I. 3, 242-54).—Dr. J. N. Langley read "Stray Thoughts on the Character of Richard II.," dwelling in the first place on the high-handed act of the king in banishing the two dukes, and then tracing the motive to the desire to dispose of his opponents of eleven years before. From this time, becoming despotic, he became unpopular, as the people gave Hereford the credit for the previous moderation of government. The official self-control and dignity of the king, faintly concealing the brutal vindictiveness and enduring hatred of the man, are well brought out in the play. His absolute power following upon the device by which he got rid not only of parliamentary control, but even of Parliament itself, had changed his whole being, and thus wrought his ruin, as in presence of his pitiful meanness and diabolical



desires, the memory of his former wise rule was quickly forgotten. The lines in which he formulates the divine right of kings (III. 2, 55-62) seem to breathe more the spirit of the times of James I. than of Richard II. One could not have expected them even to have been written in Elizabeth's reign. In the deposition scene there is a very faint attempt to put on the air of courage and self-confidence, but a more human element appears in the last brief interview with his child-queen, and a new and nobler dignity is revealed in the final scene.—Miss Louisa Mary Davies wrote on "The Biblical and Religious Allusions in 'Richard II.,'" saying that this play shows that Shakspeare had his heart as well as his memory stored with passages from Holy Writ. But while many appeals to God are here used only to point a lie or to adorn an oath, the play also shows in its religious allusions Shakspeare's marvellous power of condensation of thoughts and even of doctrines. A fancied parallelism between himself and the Lord Christ seems to have possessed the imagination of Richard, and probably softened his woe while apparently exaggerating it. It may be that Shakspeare had some authority for attributing this feeling to the king.

## ARISTOTELIAN SOCIETY.—(Monday, March 8.)

SHADWORTH H. HODGSON, Esq., President, in the Chair.—The president continued his "Marginalia" on Book I. of T. H. Green's *Prolegomena to Ethics*. As he was not to travel beyond the first book, and the comments he should have to make were mostly adverse, it was the more necessary for him to say that he drew a wide distinction between the three last books, which contained Green's ethical theory, and Book I., which contained its speculative basis, the three last books being in his view incomparably the more valuable. The ethical part seemed to him not only to have an intrinsic value of the highest kind, but also to be well able, in its essentials, to stand frankly on an experiential footing, and in fact to derive nothing but discredit from the transcendental *a priori* basis provided in Book I. This first part was described by the author (p. 88) as a theory founded on an analysis of knowledge, and plainly as such it should be dealt with. The errors which the speaker thought he discerned in it were mostly due to defective analysis. To show this fully it would be requisite to put a truer analysis side by side with the one impugned, which was impossible on the present occasion. As instances, however, the following might be mentioned:—(1) His analysing our experience of matter and motion, called by him nature, while omitting to analyse our experience of that "principle" which he assumes as the organiser of experience. § 9, pp. 13, 14; § 14, p. 18; § 50, p. 51. (2) And consequently, his selecting a general characteristic attaching to all experience, and erecting it, without more ground than this, into a faculty or agency which is the prior condition of experience. End of § 14 and beginning of § 15, p. 19. (3) His failure to discern that memory and representation are included in every act or instance of so-called presentative sensation. § 32, p. 34; § 44, p. 47. (4) His failure to distinguish the subject from its thinking, and his including both under the terms *thought* or *consciousness*. § 10, p. 15; § 50, p. 51. (5) His wavering on the point, whether sensations, actually and as a matter of fact, come to us isolated and in succession, or whether they only would do so were it not for the action of "the conception of there being an order of things," as their *prius* in the subject. § 18, p. 22; § 32, p. 34; § 37, p. 39; § 73, p. 78. Some other passages were then brought before the notice of the meeting, and were severally discussed.

## ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 9.)

JOHN EVANS, Esq., V.-P., in the Chair.—Mr. A. J. Evans read a paper on "The Flint-Knapper's Art in Albania." During a recent journey, Mr. Evans was so fortunate as to observe, in a street of Joannina, an old Albanian flint-knapper practising his art. The place where he obtained his flints was about two hours' journey from Joannina. The flints were mostly of tabular shape, scattered in profusion about the summit of a limestone plateau;

but Mr. Evans was unable to discover any signs of their having been used for manufacture in ancient times. The strike-a-lights, as exposed for sale, are partially cased in ornamental lead sheaths, studded with glass gems, and otherwise adorned with something not unlike the ancient "honey-suckle" pattern. Compared with old English, French, and German forms, the Albanian flints show the peculiarity of being chipped on both faces, instead of presenting one flat side; and they are fashioned with a minute care that recalls the beautifully even surface chipping of Neolithic times.—The following communications were read by the secretary: "A few Stone Implements found in South Africa," by Mr. W. H. Penning; and "Some Prehistoric Finds in India," by Mr. Bruce Foote.—Dr. Garson exhibited and described Broca's stereograph and some other anthropometric instruments.

## HELLENIC SOCIETY.—(Thursday, March 11.)

PROF. C. T. NEWTON, V.-P., in the Chair.—Mr. A. S. Murray read a paper on "Antiquities from the Island of Lipara." After sketching the history of the island, Mr. Murray proceeded to describe the objects which had been found in the course of excavation there in 1879. The most important were two vases, of which illustrations were shown, one comic in character, representing a graceful female figure standing between two grotesque old men, the other having the design of a head drawn in profile on a large scale. It has the character of a satyr, and the inscription AKPATOS (in letters of the early part of the fourth century B.C.) would appear to confirm this. The greater part of the objects found belong, in Mr. Murray's opinion, to the fourth and third centuries B.C. But there was one red figure, lekythos, of Sicilian type, which is older than the fourth century, while among the terra-cottas was a seated female figure, holding a dove, which might have come from Rhodes in the early days of the colony. Mr. Murray ended by expressing the hope that further excavation might be undertaken in this interesting island.—Mr. A. J. Evans read a paper on "Recent Discoveries of Tarentine Terra-cottas." First sketching the topography and remains of the ancient Hellenic city, and showing what light had been thrown upon them in the course of the recent harbour works, and by the researches of Prof. Luigi Viola, Mr. Evans proceeded to refer in detail to the finds of terra-cottas which have been specially important. Among them were three extensive deposits of *ex votos* connected respectively with three local sanctuaries, one of Apollo, and the other two of Chthonic deities, besides a highly interesting series from tombs. Specimens of these, acquired by Mr. Evans during repeated visits to the spot, were shown to the meeting, and will eventually be deposited in the Ashmolean Museum at Oxford. Among those particularly described were a collection of votive pieces from a sanctuary dedicated to Persephone, Gaia, Iacchos, and the Chthonic Dionysos, which display a remarkable analogy with sepulchral subjects; and another collection from a temenos consecrated to Persephone, including, besides almost life-size heads and smaller reliefs in the most perfect style of art, a series of figures from a recently-discovered archaic stratum of limited extent, which are well-nigh purely Egyptian in their features. These were found associated with scarabs, and Mr. Evans thought they might possibly have been imported from Naukratis. Among the terra-cottas were ornamented moulds for sacred cakes, antefixes, disks, and some impressions of gems and signets. Among the objects from the tombs were a model of a boat, a beautiful torso of Aphrodite, and two little masterpieces of koroplastik art, an Eros playing at ball, and a negro slave-boy asleep under an amphora, of striking realism and pathos.—In the discussion which followed, the Greek Minister pointed out that the terra-cotta moulds were practically identical with those used for stamping cakes in Greece at the present day.—Prof. Gardner cited the similar deposits of terra-cottas found at Naukratis, and reminded the meeting of a suggestion previously made that such deposits were due to the periodical clearing out of temples.—On the motion of the Chairman, a vote of thanks was passed to Mr. Evans for his interesting and valuable paper.

## SOCIETY OF ANTIQUARIES.—(Thursday, March 11.)

THE PRESIDENT in the chair. The Rev. H. M. Scarth sent for exhibition some photographs of a Roman altar discovered at Bath, about 30 inches in height by 17. On one face are two figures, one reclining, and the other standing holding a lamb. On another face is a dog with a bushy tail. The altar was probably dedicated to Aesculapius.—Rev. Brymer Belcher exhibited two pieces of embroidery, representing the Virgin and Child, and St. Giles, worked in silk and gold thread, and the hands and faces painted. They were apparently of the sixteenth century.—Mr. Milman gave an account of a grant by Henry VI. of the waste water flowing from the Palace of Westminster to the inhabitants, which was found in St. Margaret's Church.—Mr. Peacock exhibited two mediaeval seals, the property of Lady Fitzhardinge, one of which represented a cat devouring a mouse, with the motto, "Gret wel gibbe our cat."—Mr. E. St. F. Moore exhibited a few Roman and other antiquities found in Suffolk.

## EDINBURGH MATHEMATICAL SOCIETY.—(Friday, March 12.)

W. J. MACDONALD, Esq., in the Chair. Mr. Harry Rainy read a paper on "Bifilar Suspension treated by the Method of Contour Lines"; and Mr. J. S. Mackay gave an abstract with notes of a paper of Euler's entitled "Solutio facilis problematum quorundam geometricorum difficillimorum." A conversation took place regarding work to be done under the auspices of the society by groups of members, with the result that investigations were undertaken on linkages, projective geometry, and the bibliography of mathematical periodicals.

## FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

## Ecclesiological Notes on some of the Islands of Scotland. By T. S. Muir. (Edinburgh: David Douglas.)

THIS work, by a writer who has been called the father of Scottish ecclesiology, is valuable as a supplement to the author's larger works on the *Characteristics of Old Church Architecture* and the *Parochial Churches of Scotland*; and it should be in the hands not only of every Scottish archaeologist, but also of every tourist through those delightful islands off our coasts where we have often wandered in imagination while reading the works of Walter Scott or William Black.

With the exception of the matter contained in the first eighty pages, the notices in this volume, as we learn from the author's modest preface, are reprints from "a series of booklets thrown off from time to time," and at first only printed for private circulation. They have, however, the merit of being the earliest ecclesiological observations of an author who, when he began his work, stood alone in his interest in these things; and, being notes made upon the spot, have all the freshness and truth of a landscape painter's sketches in the open air. The work is illustrated by numerous woodcuts, and thirty-five etchings on stone. Uniformly accurate, some of these latter are characterised by a singularly delicate charm of treatment, as, for instance, in the sketches of Cruggleton Church, Galloway, and Sandsting Church, Shetland.

So far back as the year 1855, Mr. Thomas Muir published his first essay on Scottish ecclesiology in a small volume which, with characteristic modesty, he in a short time

withdrew, convinced that his work had fallen short of its aim through insufficiency of local investigation. Subsequent research enabled him to develop his chapters on the architecture of the mainland, and to add to the work much information as to the western islands of Scotland. It is to this interesting portion of his subject that the present volume forms such a valuable addition. Thus, in the cases where he speaks of North Rona, Sula Sgeir, Keils, the Isle of May, Inchcolm and Aberdour, in the volume published in 1861, the information therein, which was often meagre and confined to a few lines, is in the later work expanded into many pages of detail, the result of careful observation.

Among the most curious buildings which our author met with in these island tours, were the drystone towers called burghs or brochs, some few monastic cells, also built without cement, and stone-roofed churches of a later date. The brochs we have already become familiar with through the writings of Mr. James Fergusson, Mr. Anderson, and Sir Walter Scott; but we are struck by one passage in Mr. Muir's work where he seems to differ from these writers as to the nature of the courts within these towers, which they believe to have been always open to the sky. Mr. Muir is uncertain as to this point, as will be seen in the following passage (p. 124):

"The form and general arrangements of the building are invariably the same, a tapering Round, rudely constructed of dry masonry, inclosing a court, roofless; but whether so originally or not no one can tell. Did the internal wall-plane follow the inclination without, as we see it sometimes doing in small erections of primitive date, there might be reason for supposing that, like them, these infinitely more ponderous structures had been covered by large slabs laid horizontally across; but as the inner wall is in all cases quite perpendicular, the roof, if ever there was one, must have been formed of timber, padded over with straw or turf."

It is evident that Mr. Muir agrees with Mr. Anderson in his views as to the origin, early date, and intention of these brochs. They were the strongholds of the primitive native inhabitants of the North of Scotland; and that of Clickamin, which is, according to Anderson, "practically a lake dwelling," he describes as having been surrounded by a very strong curtain or circumvallation, a considerable portion of which was standing when he first visited it in 1862.

Among the primitive Christian buildings on these islands one of the most striking is the cave chapel of St. Medan in the Mull of Galloway, built in a wild spot on a shelf in the face of the cliff, "and looking down upon huge, jagged rocks, lying huddled in heaps at the foot of the crag, and running out in long pointed ridges a good bit into the bay." The wall in front, as well as that inside which divides the cave into two chambers, is a dry stone wall. Nevertheless, we should hesitate to believe such a cell as this to be as old as the primitive uncemented stone buildings of Ireland, since the doorway proves that the builder must have seen, and was striving in his rude manner to imitate, a keyed arch in the way he has set the long narrow stones over the lintel.

The doorway of the second primitive church described by Mr. Muir, that of Kilbarr, belongs to a type found in other parts of Scotland, and is formed with a triangular head—two inclined stones set so as to imitate a pointed arch. Windows so formed are often to be met with in Ireland, but not doorways, so far as we have seen. The chapel of St. Carraig, or Cormac, in Eilean Mòr, is a solitary Scottish example of a certain class of buildings, better known in Ireland, meant to serve the purposes of church and dwelling-house in one. They were roofed with stone, but the roof remains in the chancel only of St. Carraig's. The chamber on the ground floor is a low barrel vaulted cell; and above, between the vaulting and the external moss-covered roof, there is a very small apartment. This roof seems to resemble that of the little church on Friar's Island, near Killaloe, in county Clare, and is built on the same plan as those of Columba's House at Kells and Cormac's Chapel at Cashel. In such instances a method of stone roofing was developed which proved at once enduring, lofty, and picturesque. These buildings in Ireland are held to range from the ninth to the twelfth century.

A peculiarity has been observed by Mr. Muir in some of the earliest examples of chancel arches which we have noted in Ireland also as characteristic of churches of the transition from the entablature to the Romanesque style—this is the absence of the impost. In the Kirk of Ness, Yell, Shetland, there is a lofty semi-circular arch springing, without either imposts or jambs, out of the chancel walls. In Sandsting church, Shetland, the arch is without imposts, and this peculiarity is also visible in the above-mentioned church of St. Carraig, Eilean Mòr, Argyshire. In Ireland the most striking examples we have seen of this peculiarity are in the chancel arches of Kilmaeduaich, on Aran Mòr and Trinity Church, Glendalough.

Mr. Muir's account of some of the superstitions still prevailing among the Shetlanders tallies with what Martin, in his description of the western islands of Scotland, has written of the ideas prevailing in his day. Thus the practice is still preserved of the Desil or Dessil, a ceremonial turn sun-ways, which is performed in some places by carrying fire in the right hand round homesteads and round women before churching, and infants before baptism, and from which Sir Samuel Fergusson has been able to explain the meaning of many passages in the classics referring to the ceremony of turning round to the right as having a religious signification, or being an act of solar adoration (see, also, Toland's *Celtic Religion*, p. 143, and Stokes's *Cormac's Glossary*, p. 138). Mr. Muir tells us that the fishermen of Sandsting in Shetland think they will have bad luck unless they can turn their boat with the sun; and, when they make a vow, they move thrice round a well, sun-wise, from east to west. So also in Ireland, in the religious observance of the "round" at the stations, in the descriptions of the Druid Cathbad, who used to utter his denunciations right-hand wise, and in Brittany, where we hear of a youth, in the life of St. Sampson, who fell from his horse while riding round an idol.

Space does not permit us to dwell, as we should willingly do, on the subject of the sculptured stones found by Mr. Muir in large numbers in the old churchyards among these islands. It has long been our wish to supplement the works of the French archaeologists Didron and Durand on Christian iconography by a chapter on that of Great Britain and Ireland, where we find varieties of types, often rude and degraded, whose origin may be traced back to the Christian sarcophagi in the catacombs, or to the earliest examples of Byzantine art. In fact, the subjects on the panels of the high crosses of Ireland and the slabs of Scotland have their own place within the framework of a great system of images by which the Christian Epos was illustrated, and in which the conception and composition were more or less alike, although the treatment and execution varied according to time and place and the artist's power. The mediaeval Continental systems seem to have been based upon such works as the *Biblia Pauperum* and *Speculum Humanae Salvationis*, which offered the sculptor or painter in a certain sequence a vast gallery of subjects, that, while selected from the Bible, are associated with and symbolise the primitive emotions of humanity and the spiritual experiences of the individual. It must add to our interest and esteem for even the very rudest and humblest effort of the Scotch stonemason when we thus regard his work as part of a scheme so vast.

The subjects most commonly met with in Scotland seem to be as follows: St. Michael spearing the Dragon, St. Michael weighing Souls, with Satan putting his Hand in the Scale; the Fall of Man, the Nativity, the Flight into Egypt, the Miracle of Healing the Blind, the Betrayal, Crucifixion, Ascension of our Lord, the Last Judgment, Heaven, Hell, Death, and the Trinity, which last is symbolised by three globes or circles, or else by the figure of God the Father holding the crucified Son, above whose head the dove is resting. It is strange to find a scene from the "Dance of Death" upon a carved stone in the churchyard of Soroby in the island of Tiree, or to see upon a cross in the island of Harris angels carrying souls through the air, and poor sinners torn to pieces in hell after the manner of the resurrection angels and death demons of the Campo Santo at Pisa. Of course when we bring these rude images found among our islands, face to face, even in thought, with the finest examples of the treatment of the same subjects in Italian art of the best style, it is difficult to realise that there can be any connexion between them, although the resemblance is most striking when we compare them with the ruder carvings on such old buildings as San Michele in Pavia or the Cathedral of Freiberg in Breisgau.

We have often been inclined to ask how it is that on these Christian monuments of Great Britain and Ireland we find, associated with the symbols of crucifixion and of judgment, scenes from royal processions, chariots, horsemen, hunting scenes, stags at bay, and other such mundane delights as to us seem out of place beside the sacred form of the dying or the risen Saviour. Can it be that such scenes are meant to represent heaven and the joys of the life to come, as they were



pictured in the fancy of the Irish or Scottish Christian artist.

"These eyes will find  
The men I knew, and watch the chariot whirl  
About the goal again, and hunters race  
The shadowy lion, and the warrior kings,  
In height and prowess more than human, strive  
Again for glory, while the golden lyre  
Is ever sounding in heroic ears."—(*Teiresias*.)

We know that, in other instances, pagan forms and ideas lived on in the Christian art of these islands long after they had died out elsewhere; and it seems quite possible that these groups of huntsmen, animals, trumpeters, and harpers we find on Scotch tombs may belong to visions of a future state resembling that of Tennyson's seer.

MARGARET STOKES.

#### MR. HOLMAN HUNT'S PICTURES.

THE proverb that "work tells" is illustrated to a certain extent by the paintings of Mr. Holman Hunt. The rate of their production appears to be very little more than one a year; but the impression they leave is so vivid that, though a long time may elapse between the first and second sight of one of them, the memory preserved of it is unusually faithful. At least, that is my experience. The "Light of the World" has, of course, been constantly before my eyes in engravings and photographs, large and small; but the colour of it, the jewels on the breast, the glass in the lantern, the gleam of the raiment, the moonlight on the door, the whole tone and magic of it, are precisely the same to me as when it formed the wonder of the Academy in 1855. It is much the same with "The Awakened Conscience," seen neither in original nor copy since that year. As it seemed then, so it seems now, to be wonderfully painted, and to fail in telling its story. The face of the woman is indeed tragical, as if seized with some sudden and awful emotion; but there is nothing in the rest of the picture, which consists of a commonplace man in a commonplace room, to indicate the peculiar description of her agony. She is surely too noble and refined to have fallen a prey to the frivolous cad at the piano. Nevertheless, the work in it, both of mind and hand, has told; and it would be impossible to pass it by with a mere glance, or to forget it, so full is that face of agony, so exquisite the workmanship of the whole picture. In another way, also, work has told. Though only a few of Mr. Holman Hunt's pictures seem to me thoroughly successful, yet those few are successful to a degree which is almost unparalleled in modern art. "The Light of the World," "Isabella and the Basil Pot," "The Scapegoat"—these three, at least, are pictures of the century, to be mentioned hereafter whenever the history of the art of England is written. Work also tells in durability. These carefully painted pictures, of which every touch has been laid with equal skill and caution, will probably outlive materially most of their contemporaries. It is pleasant to think that so much love and patience is as immortal as paint and canvas can be.

There is little to be said about these pictures which has not been said before. The most important of them, except, perhaps, the "Isabella," are known throughout the length and breadth of England; and it is pleasant to learn from the notes in the catalogue that the "Shadow of the Cross" (now called "The Shadow of Death"), which many regard as a failure, has greatly interested the working man. The "Isabella" is as fresh and beautiful as ever. Except in some of Mr. Holman Hunt's later works, his colour has always been rich and gem-like; but in this picture it seems to reach its highest excellence of depth and harmony,

and all the splendid details with which the picture is filled are kept in due subjection to the tragic and noble figure of Isabella. It is impossible not to regret that this work should, in many respects, have no rival among Mr. Holman Hunt's work. In it he not only displays his highest skill, but also shows a truer sense of the function of pictorial art than in many of his pictures. But it is useless to argue this point with Mr. Hunt. The artist who could paint a handsome shepherd and a pretty lass apparently flirting in a summer meadow, while the sheep get into the corn, and expect anybody to see in it a "rebuken of sectarian vanities and vital negligences of the nation," is clearly beyond (perhaps above) argument. He cannot even paint a group of pigeons in the rain (called "The Festival of St. Swithin") without striving to exhibit "their human character and their devices to get the drier places." Mr. Hunt deserves all respect for seeking to make his art the expression of subtle and serious thought. It is this noble desire that elevates his work above that of most of his contemporaries. It is to this that we owe his masterpieces; and without it perhaps even "The Hireling Shepherd" and the "Festival of St. Swithin" could not have given us so high a quality of pleasure as they do. The spectacle of an earnest soul failing to convey its deepest feeling, because the means he employs are not suited to the end in view, is food for regret rather than mirth. One is sorry even to know that there is a deeper meaning behind a picture than that which it conveys to our senses. Such knowledge makes us afraid to praise it for the lower delight which it gives us. When we know that an artist intends to impress us with the vanity of the world and the selfishness of humanity, how can we say "What a charming idyll!" "What pretty pigeons!"

Fortunately one of Mr. Holman Hunt's most perfect works, "Strayed Sheep," appears to have no very deep meaning. We are told that "the sheep are lost and getting into mischief." So much (or so little) information we may disregard. The sheep are not ours, and they may do as much mischief as they like, and need never come home again unless they please. Even Mr. Holman Hunt must have been very nearly yielding to the temptation of innocent enjoyment of nature when he painted this picture; but not quite—for we are told that, having a commission for a group of sheep, he "profited by the opportunity of painting a beautiful cliff landscape, studied at Hastings." We cannot help wishing that, in the course of his life, he had profited by more opportunities of the kind. Despite its small size and simple subject this mirror-like picture is one of Mr. Holman Hunt's finest achievements.

Though neither the large "Afterglow in Egypt," nor the large "Finding of our Saviour in the Temple," are here, there is a fine small replica of each. The reduced version of the "Afterglow" differs considerably from the life-size painting. A wonderfully painted calf is introduced, and the girl bears a cage of pigeons on her head instead of a wheat-sheaf. Of Mr. Holman Hunt's early work, the "Eve of St. Agnes" (1848) is an interesting example; but, as the catalogue implies, it has more merit in design than execution. Great progress in both is shown by Mr. Combe's "Family of Converted Britons succouring Christian Priests in their escape from the Druids" (1850). This is one of the most interesting pictures of the collection belonging to the true "Præraphælite" period, when the brotherhood still existed, and Rossetti, Millais, and Holman Hunt were working in thorough accord. It belongs to the same years as Millais's "Christ in the house of His Parents," to which picture, despite the difference in subject, it has no little affinity.

COSMO MONKHOUSE.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. MULLINS, in addition to a bust of Dr. Carpenter, of Croydon, which will not excite enthusiasm, though it will command esteem, has in hand, ready almost for exhibition, two important works by which his reputation will be more than sustained. One is the design in plaster for the sculptured pediment of the Preston Free Library. It consists of figures in the round—"The School of Athens in the Age of Pericles." Pericles himself has the central place. At his side Pindar is hymning the triumph of an athlete. Phidias, with his famous sheath, is near by. Euripides—athlete himself as well as poet—sits beyond. On the right hand of Pericles is Socrates, young; the nude athlete holding the wreath for which he has contended, and other figures illustrious by intellectual achievement as he by physical strength. Each figure, in the truly classical fashion, is wholly detached from the others, and the whole composition will be seen against a perfectly plain background. In conception it is thoroughly classical; in execution thoroughly strong. It is of a severity which Mr. Mullins has not heretofore sought after, and which, therefore, however admirable, cannot at once be pronounced characteristic. Eminently characteristic now, alike for sentiment and for rhythm and grace of line, is the small marble group of Hagar and Ishmael, in which Ishmael—who, for purposes of picturesqueness, is permissibly much younger than the years given him in the Bible story—leads his mother valiantly out upon their wanderings. In such an Ishmael, courageous and independent, and with the immense virtue of knowing how to take the initiative, may be found the germ, and more than the germ, of the person whose hand in the future was to be against every one, and everyone's hand against him.

AN exceedingly good portrait of Herr Richter, the great conductor, is on view for a few days at Messrs. Dowdeswell & Dowdeswell's. It is the work of a Munich artist of repute, Herr Papperix. Richter is represented standing in the robes of an Oxford Doctor of Music. These, as our readers may be aware, are chiefly of an inartistic magenta, but a creamy white satin brocade is a more fortunate portion of the raiment. The dress, in all particulars, the eminent Munich artist has managed with the utmost skill, and a plush or velvet-covered chair of goodly red is introduced with boldness justified by success. Herr Richter's visage—florid, blond, and prosperous—does not at first sight appear to offer itself to the portrait-painter as that of a model he would naturally select, but it has been dealt with in the present case with real skill. The treatment of the silky, warm-coloured beard is particularly sensitive.

THE second annual exhibition of pictures at the Crystal Palace will be opened on May 24. Though the primary object of this exhibition is to exhibit all those pictures and drawings which may be excluded, from want of space, at the Royal Academy and the Institute, other pictures will also be accepted, subject to the approval of the committee, but not sculpture or paintings on china and terra-cotta. The scheme has the approval of both Sir Frederick Leighton and Sir James D. Linton, and the committee includes the names of Mr. E. J. Poynter and Mr. G. A. Storey.

UNDER the title of *Quaint Bits in Glasgow*, Messrs. David Bryce & Son will shortly publish a volume containing some forty full-page illustrations, reproduced by photo-engraving from sketches specially drawn by Mr. David Small, with descriptive letterpress written by Mr. A. H. Millar.

THE April number of the *Century Guild's Hobby Horse* will contain a paper on "The

Characteristics of Ford Maddox Brown," by Mr. W. M. Rossetti.

Those who are acquainted with M. Jules Lefevre's extremely refined and beautiful picture of "Psyche," seated on a rock by the sea, with a star on her forehead and her casket on her knee, will be ready to congratulate M. François on the perfect success with which he has rendered its delicate contours and tender light. There is, perhaps, no line engraver of the day who could have been so safely trusted to give a sympathetic and accurate rendering of this spiritual figure. Of this masterly example of the art of the burin, an artist's proof has been sent to us, together with one of an excellent photogravure after M. Bouguereau's "Reading Lesson"—a seated figure of a little girl, large-eyed and barefooted, with a book on her lap, and a face full of intelligent attention. On comparing the two prints, it is difficult to know which is most striking—the obvious superiority of first-rate line engraving, or the success of the process which is so serious a rival to the fine old art. The photogravure is good enough for the artist, M. Bouguereau, to recognise it by his signature as a satisfactory rendering of his work; and it must not be forgotten that the plate of a photogravure, especially when it is as good as this, is seldom, if ever, all the work of the sun, but generally requires a great deal of dexterous and sympathetic engraver's work to bring it up to the mark. Both prints are published by MM. Boussod, Valadon, & Co.

## THE STAGE.

### THE HAYMARKET.

A CONTINUOUS policy seems wanting to the management of the Haymarket Theatre. It displays a lack of this, in common with yet greater organisations. Mr. Barrymore's repulsive play had, of course, no real life in it. The satire of an author of greater reputation was found to be outworn, and "Engaged" had the shortest of careers. And now an effort is to be made to find popularity in old English standard comedy; and Mrs. Bernard Beere and Mrs. Chippendale have been, for the time being, added to the troop of players. But to little purpose, I fancy, for only one of these two actresses—Mrs. Chippendale, of course—is identified with English high comedy; and, moreover, English high comedy needs a general level of excellence in the players. It is not enough to have one elderly lady whose performances have the old flavour. Why, even under the late régime at the Haymarket, Mrs. Stirling herself was found inadequate to make "The Rivals" an artistic success, though her Mrs. Malaprop can never have been surpassed. "She Stoops to Conquer" is the piece now essayed. A morning performance of it has long been announced at the Gaiety for Wednesday next, by Mr. Brough and Miss Kate Vaughan, with, strange to say, two of the artists who are now at the Haymarket: Mr. Barrymore and Mrs. Chippendale. But Goldsmith is every one's property. He is not in a condition to demand author's fees. He is easy to play in some fashion; and there would be nothing to say against the Haymarket management taking him up, if they took him up with a company trained in the ancient ways. But what has Mrs. Bernard Beere, a modern cosmopolitan actress of unquestioned energy and skill, got to do with old English comedy? Only once before, to the best of my knowledge, has she appeared in it, and that was when she was the Julia of "The Rivals"—a weighty, serious

Julia. She is versatile; was good in "The Promise of May," and good in "Jane Eyre," and good, though inevitably repulsive, too, as *Fédora*; but she can hardly be the ideal Miss Harcastle. I should like to see Miss Norreys try that part. With as little experience, she has, perhaps, more aptitude for it. But this is not the question of the moment. The question of the moment is what was actually done, and not what might have been. Mr. Barrymore was Young Marlow, Mr. Brookfield was Tony Lumpkin. Both performances were experimental. Mr. Farren, jun., was not exactly fitted to be Harcastle. As Diggory, Mr. C. W. Somerset won applause. "She Stoops to Conquer" will not be played very long. "Denise," it is said, will follow it. That, as my readers recollect, is the last play by Dumas fils. From Sardou, of whom we have had too much already, this is at all events an excellent change. In serious drama, M. Sardou's idea seems to be chiefly to pile its horrors. Horrors and Sarah Bernhardt may together draw the world; but Dumas deals at least with serious problems, and produces literature. FREDERICK WEDMORE.

## MUSIC.

### RECENT CONCERTS.

MR. MACKENZIE'S Violin Concerto, written for the Birmingham Festival, was played last Saturday afternoon at the Crystal Palace. The work was not easy to follow at a first hearing, for the orchestra throughout is busily employed in developing thematic material, and many a clever and interesting detail at first passes by unheeded. A further difficulty in the way of its immediate reception arises from the irregular form of the first and second movements. The concerto is, we think, one of its composer's best and most earnest compositions, though we have doubts as to whether it will ever become really popular. The lively finale is the only movement in which Mr. Mackenzie seems to have tried to catch the public ear. The *répertoire* of good violin concertos is small, and this addition deserves a hearty welcome. The work was interpreted by Mr. R. Gompertz. His playing was neat and refined, but it lacked tone. It was, of course, difficult to forget the brilliant performance of Signor Sarasate at Birmingham. The Palace concert commenced with Haydn's Symphony in D (No. 2 of the Salomon set). It was splendidly played under Mr. Manns' direction. Beethoven is said to have surpassed Haydn, and, according to some, even the Bonn master has been surpassed; but the cheerful strains and delicate humour of the father of instrumental music still give pleasure, and his symphonies, especially, seem every year to grow brighter and more beautiful. Mr. R. Gompertz was recalled after his Sarasate solo. The concert concluded with a selection from Rubinstein's second "Bal Costumé" Suite. Mr. and Mrs. Henschel were the vocalists, and sang as usual in an artistic manner songs by Wagner, Goetz, and Henschel. Their names remind us of the interesting series of vocal recitals just concluded at the Prince's Hall. On every one of the dates of these concerts, some musical event of importance prevented us from attending. We may, however, mention that excellent programmes attracted large audiences, and that the performances appear to have given general satisfaction.

Last Monday evening the Popular concert was in every respect a brilliant success. We lately spoke about the vacant seats visible of a Monday. Sometimes it was the fault of the programme, sometimes of the performers. Either the former contained no favourite work, or the

pianist was not of sufficient celebrity to induce the public to face the cold and dismal weather of the last two months. But on Monday the hall was crowded, for Mme. Norman-Néruda and Herr Joachim were both announced to play, while Signor Piatti appeared for the third time this season. And then the programme was an attraction in itself, including, as it did, Beethoven's Sonata in A for piano and violoncello (Op. 69), Mendelssohn's fine Quintett in B flat (Op. 87), and Bach's Concerto in D minor for two violins. The performance of the last-named work by the two illustrious artists was superb. So great was the applause that they repeated the Largo by way of encore. They were ably accompanied by Miss A. Zimmermann on the pianoforte. Mendelssohn's Quintett, we need scarcely say, had ample justice done to it by Herr Joachim, Mme. Norman-Néruda, and Messrs. Straus, Gibson, and Piatti. Such a gathering of eminent players is rare even at St. James's Hall. The rule that the first place should be given to ladies was not observed. In all probability, it had been offered to Madame Néruda, but, of course, she felt it a duty and an honour to occupy the second place. A great player herself, she understands, perhaps better than any one else, the unsurpassable excellence of Herr Joachim. Miss Zimmermann played as solo Grieg's Sonata in E minor (Op. 7). She was the first to introduce this charming and characteristic work at these concerts last November. The themes are quaint, and throughout the four movements the writing is singularly fresh and unlaboured. Miss Zimmermann gave a most satisfactory interpretation of it. She seemed to throw her whole soul into the music. Miss Hope Glenn sang with great success an air of Handel's and two interesting songs by Dr. Arne.

There was a Students' concert last Saturday evening at Mr. Beringer's Academy of Higher Development in Hinde-street. There were two concerted pieces: the first, Beethoven's "Kakadu" Variations, the piano part of which was neatly played by Miss Hartog; the second, Mr. Franklin Taylor's amusing Toy Symphony, conducted by the composer, with Mr. Beringer at the piano. Of the solo pianoforte music which we heard, we may mention Miss Stephenson's courageous attempt at Schumann's *Etudes Symphoniques*.

The Royal College of Music gave an orchestral Students' concert at Kensington last Tuesday evening. Henselt's difficult and uninteresting Pianoforte Concerto was creditably played by Miss Crabtree. Is it not a pity to select such a work on such an occasion? Surely, merely from an educational point of view, it would be better to take one of the Mozart or Beethoven concertos. Of the former, many well deserving a hearing are never played. The symphony of the evening was Schubert's in C (No. 6), which has only been given once—at the Crystal Palace in 1881. This was a judicious choice, and interesting to performers and hearers. The orchestra contains some good material, especially among the strings. The playing was somewhat rough, but promising. The programme included a rather tame concerto, by Rheinberger, for organ, three horns, and orchestra. Prof. C. V. Stanford was the conductor.

J. S. SHEDLOCK.

### MUSIC NOTE.

MR. HABIB ANTHONY SALMONÉ has written the libretto for a romantic opera, called "Nur-ud-din," taken from an Arabic legend, for which Herr Franz Leideritz is composing the music. It will be ready for production at an early date. Mr. Th. Reuss has arranged that selections from it shall be included in the programme of the next popular Wagner concert.